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THE PHILOSOPHY

OF

THE HUMAN VOICE:

EMBRACING ITS

PHYSIOLOGICAL HISTORY;

TOGETHER WITH A

SYSTEM OF PRINCIPLES,

BY WHICH

CRITICISM IN THE ART OF ELOCUTION

MAY BE RENDERED INTELLIGIBLE,

AND

INSTRUCTION, DEFINITE AND COMPREHENSIVE.

TO WHICH IS ADDED

A BRIEF ANALYSIS

OF

SONG AND RECITATIVE.

BY JAMES RUSH, M.D.

37
5423

FIFTH EDITION, ENLARGED.

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ERRORS.

PAGE	LINE	READ
213	27	word.
424	17	antithesis.
504	26	ocular.
539	31	canonical.
601	2	Identity.

TO THE READER.

All the reprints of this work have successively received additions. The recorded analysis and principles of the First edition having been derived from exact observation and experiment, remain almost without alteration. The arrangement has however been slightly changed. Two new sections, with other divisions, have been added, in amplification of preceding views: and there will be found throughout the work, additional facts, principles, and illustrations, together with esthetic reflections on the subject of vocal Science and Art; while variations without number have been made in the explanatory phraseology. It would have been both embarrassing and useless to have marked the places of all the additional facts, principles, divisions, and nomenclature. It is enough, to state the amount. The several editions, without the prefaces, and deducting the blank portions not common to all, contain respectively in *letters*, estimated by pages and lines, about the following numbers:

EDITIONS.	CONTAINS ABOUT		PUBLISHED.
First	742,000	letters,	January, 1827.
Second	814,000	"	June, 1833.
Third	850,000	"	December, 1844.
Fourth	1,024,000	"	January, 1855.
Fifth	1,232,000	"	May, 1859.

The first writing of the Work occupied about three years of leisure from Professional and Social engagements. The subsequent additions may altogether have employed about eighteen months.

PREFACE

TO THE

FIFTH EDITION.

WHAT has been offered in the several Prefaces to this Work, is to be taken as only a brief notice of the manner in which it has been regarded, within the period of thirty years from its publication; and is intended, rather for an occasional inquirer of a future age, to whom it may be interesting, than for the present generation, who, while indifferent to the work itself, can have no curiosity about its early progress and its subsequent fate.

Having however, through more sources than one, heard the remark, that its prefaces are looked upon as the only intelligible part of the volume;* I have, to avoid driving even an infirm understanding altogether away, retained them in their present place and not transferred them as I had intended, to an Appendix, in this edition; being further induced thereto, by the consideration, that with the record of its progress, which is the principal object, they contain occasional reflections, intimating some general idea of its design. Still, if the future reader should feel no interest in early opinions, either friendly or adverse to it, he may pass on to the Introduction; which as a constituent part of the subject, regards what the Art of

* For an account of the purposes of the double comma here introduced, see a note on the first page of the Introduction.

Speech has already accomplished; and what is yet to be done in its purposes, both of Instruction, and Taste. But to continue the record.

Since the date of the fourth edition, in eighteen hundred and fifty-five, those who hold a certain influence, in the higher departments of learning; still true to the Mede-and-Persian normality of the Majesterial mind, which altereth not; continue to maintain, with here and there a rebellious exception, the same indifference to the Analysis; with a sly, if not an open opposition to its creeping advancement: although they might find in its pages, something they have pretended to be in search of.

There is however another, though humble class, for so, until our purposes and means are comprehended, we are obliged to call ourselves; who are still laboring with gradual success to enlarge the number of scholars and advocates of the New Elocution, and who, in their unheeded exertions, are contented with this sarcastic reflection on the lazy pride and unproductive favoritism of Scholastic Patronage; there never was a wise or holy reformation, but the Lowly and Despised first helped the master of it.

But while regarding their exertions, especially throughout the Northern States; under the influence of Mr. William Russell, Principal of the Normal Institute at Lancaster, Massachusetts, and of his able Coadjutors; in extending the work of widely reforming, if not founding anew the whole Art of Speech, without a single Judas to desert, for he could not betray them; I was *accidentally told*, that in an English Review, of high authority, and extended circulation, Some Body has, for the THIRTY PIECES OF SILVER, come along with the servants of the High Priests of the old elocution, to lay, and this is all I would hear, not only unmerciful hands on the 'Philosophy of the human voice;' but unmerciful sneers on its Author: being in his hardy onset, safely assured, that none of our company would defensively think of cutting off an ear, from one so deaf to the sound of the speaking voice, as to furnish the verdict of his having already lost both of his dull, and as a 'paid volunteer'

in partizan-acoustics, his criminally dull and worthless ears in some other way.*

Besides, we profess to be only like peaceful and industrious bees, gathering from nature an abundant store for future use; yet wishing it to be remembered, that the busy collectors, are by some wise ordination, provided with the means of defense, under sufficient provocation; which means however, the quiet laborers of our little hive have not yet had, and trust they may not have, reason to employ.

In the second page of our introduction, I early declared my resolution, neither to read, nor seriously to consider, any objections against this Analysis and system, that are not the result of a scrutinizing comparison of its descriptions with the phenomena of nature herself: which is only stating in other words, a precept of the Baconian Logic; that justifies us in disregarding every objection to observations and experiments, not drawn from observations and experiments, more extensive and exact; for this method saves much ill-conditioned and wasteful argument. Certainly then, if our mercenary assailant, in rejecting the facts on which we have endeavored to raise a Natural Science of speech, does not, with a more acute and attentive ear, give us the facts by which he rejects them; he must look to his own self-inflicted mortification, if we neither

* If we were disposed to be sportfully classical, we might, from our presumptuous Reviewer having the knack of so readily transmuting pen, ink, paper, and ignorance, into pay; have otherwise represented him as the 'ingenium pingue,' the gross-witted Midas; for whose audacious decision against the musical claims of Appollo; the indignant yet compromising God did not cut-off, but only closed his ears from music and speech, in providing for their sub-animal wants, by the appropriate gift of greater extension.

Nec Delius aures
Humanam stolidas patitur retinere figuram:
Sed trahit in spatium;
Induiturque aures lente gradientis aselli.
Ovid Met. B. XI. l, 174.

The God to punish such presumptuous pride,
Yet still with justice swayed to mercy's side;
To those so dull and tuneless ears decreed
A bounteous length, to serve the Ass's need.

read what he writes, nor take *particular* notice of any report upon it.

While in England some years ago, a Publisher proposed to me, and offered on his own part; notwithstanding school-book copy-right and other opposing influences of British Elocution; to print a London edition of the New Analysis. But knowing from the sovereignty of Truth and Time, in their unfailing patronage of every deserving effort in science, that with their wisdom in cause and consequence, they always bestow it in their own procrastinating way; and believing that certain instrumentalities and subornations of Trade, are essential to present success; I declined making what I then thought a useless submission of the work, either to the negative effect of Foreign indifference, or to that anticipated Foreign opposition, which has presented itself in the form of a thoughtless, and I must suppose a reversible condemnation. For a 'cry of critics' is by no means to be let loose in our case, as in that of the great-baby-ism of a banquet-speech; an every-day marketable fiction; some threadbare history, a thousand times re-written; and the 'light reading' biographical gossip of a popular career; which with the common-places of knowledge, a habit of scholarship, and the haste of uncorrected thought, may be whipped-over in an evening, by a run and skip of the pen. Nor will more than thrice 'ten sterling pounds per sheet,' pay for the Pauses and Plunges, the re-pausing and re-plunging, necessary for a deep and thorough inquiry into the new analysis and classification, and for an impartial and responsible decision upon it.*

* To Jeffrey go, be silent and discreet,
His pay is just ten sterling pounds per sheet. *English Bards. l.* 70.

See the whole of Byron's retortive method of distilling down to a *caput mortuum*, the enlarged spleen and personal gall of his merciless Scotch Reviewer: who though 'self constituted Judge' in the Court of the Muses, could not make himself prophet enough, to foresee in the youthful Poet, the potential pen, and the future actual vengeance of his intended victim: and who showed quite as much ill-natured surprise, at the bare idea of a Noble Lord presuming to publish a poem, as our Englishman of the thrice ten silver pieces has done, at the idea of one whom he takes to be a Democrat, daring to utter some original truths, which from their not being yet vulgarized, he, himself a democratic thinker and writer, cannot comprehend.

This work is to be thoroughly studied as a whole, and taught in all its fulness; not to be here and there sketched-off, in a few pages of a quarterly journal, and poorly illustrated by occasional examples of its good or indifferent quality. If, in executing it, we had thought of the Reviewers, we would have imagined an individual of those ready scribes; as Horace denotes the genus, standing on one foot, and writing without fatigue; taking his text from the Title of the Work; peeping between its *uncut leaves*; mistaking its theme; undervaluing its contents, for the purpose of concealing the use of them; and then extracting what would suit his sorry ambition to furnish a useless article, he might choose to call an original essay of his own.

Having learned however, that at least one or two orders for the book had come from England; and supposing, that without being an object of general interest, it might here and there attract a curious reader, if set before him; I proposed to the American publisher, to *try an experiment with it*, on the noiseless, candid, and unhired English intellect. Fifty copies of the fourth edition were sent: and immediately thereupon, one of the most powerful and popular Periodicals of the Kingdom, supported by its full share of an array of the understanding, learning, research, and of the pen-paying, and mind-impairing Journalism of the Nineteenth Century, has determined for all those who do not read and think for themselves, that even if there could be the human impossibility of a Natural Science of Speech, the 'Philosophy' has not the miraculous Gift of ear and tongue, nor the descriptive and classifying pen to furnish it.

And yet to record fairly, I have met with one instance, from which it does appear; there is not a universal deafness to the voice of the work, in our over-critical, over-compiling, and compared with what she has been, and with what she rightly should be, perhaps our under-producing Mother Island. But notwithstanding the candid admission by Better England herself, of the decline of the originality and vigor of her intellect, into the desultory and garbling method of Criticism, which under its meanly masked, and irresponsible Oligarchy, has at last driven the debilitated pen with its 'thrilling' narratives, 'startling' fic-

tions, and threadbare truths, to seek the protective patronage of the reading million; still we should not altogether adopt the common opinion, that a critical age, more than the declining life of man, though it may generally, should be necessarily and without exception, garrulous on every-day thoughts and things; and turn drowsy over the tasking pages of original truth; should be given-up to fondling the pets of a family; and to being peevish, or rude, or vacantly 'sans ears' to the voice of the stranger *without the gate* of its calculating generosity. For we have all heard that Cato, the *Censor*, though of the rough Roman Horde, the piratical archetype of our boasted Anglo-Saxon race, did in his old age, lay open his mind to new and refined instruction, even through the embarrassing inlet of a foreign tongue.

The slightest clearing however, of the brow in a frowning parent deserves our grateful acknowledgment; and it is justly to be recorded here, that about eight years ago, there fell into my hands, and it is now before me, a new edition of Garrick's manner of reading the Liturgy; prefaced with a 'Discourse on public reading,' by one calling himself a 'Tutor in Elocution,' and published at London, and Cambridge, in eighteen hundred and forty; thirteen years after the date of the 'Philosophy of the human voice.' There is loosely scattered over this Discourse, and ambitiously appropriated to itself, though poorly understood, some of the facts and principles taken without acknowledgment from the 'Philosophy;' while its Author is quoted by name, in an out-of-the-way foot-note, for a single term of his nomenclature. On the undefined and limited ground of these disjointed facts and principles, the Tutor announces a 'forthcoming work on the human voice, and its expression in speech;' derived, as his own confident promise and his means lead us to conclude, from some other source than that of his own observation and reflection. If after nineteen years, this great work has not *forth-come*, we must think, from what he has already in common with the 'Philosophy,' and from his having so vague an idea of defining and dividing; that it would save both himself and his readers much trouble, to republish if permitted, the work, of which he seems so clearly to approve, rather than furnish a

strong resemblance to its contents, in his own manner of describing them.*

He who claims the right to a discovery already published, assumes to be either the first and full author of it, or to have received an obscure hint of it, in some manner, he is not often forward to tell. On which of these two grounds then did the Tutor get the general fact, that the intervals of the diatonic scale, with the exception of the second, may be perceptibly and nameably applied to individual syllables, for the purpose of vocal expression; and that the second alone, is used for unimpassioned discourse? How did he draw from a little corner of his mind, the comprehensive induction, that Emphasis, in a broad and philosophic definition, should include the distinguishable detail of every mode of the voice? From whose extended view, did he sketch on his fifty-ninth page, a synopsis of the whole science of Analytic speech? What taught him to make the long overlooked but remarkable distinction between the diatonic melody; which he awkwardly calls, 'speech-melody;' and the contrasted expression of other intervals, when laid upon it? Who told him of that threefold and nice distinction in syllabic Force; called in the 'Philosophy' the Radical, Median, and Vanishing Stress? Where did he learn, that the usual elocutionary terms, found even in his own Editorial little-book are, from the want of analytic description, altogether indefinite and uninstructive? And what suggested to him, without seeing an exact system in his 'mind's eye,' if he has one, or somewhere in print, the idea of the Old Elocution being so vague, imperfect, and impracticable, that we therefore *now require* a new, precise, and Scientific Institute of the speaking voice?

The history of the voice contained in the following Work, far from being only as the Tutor could understand and represent it; a hasty catching-up of unconnected details, to suit a

* The Tutor has more recently published two small pamphlets, under the respective names of an 'Introductory lecture,' and 'Acoustics and Logic;' in which his approbation of our new Analysis and system of the voice is further shown by his free, yet still garbled use of its pages. In the present comments, I refer indiscriminately to each of these three scrap-sketches; which may be resolved into cases either of sad halucination or of unblushing plagiary.

compiler's purposes; embraces generalities of related phenomena, deliberately gathered within that ever audible, yet till lately, unentered field of intonation; where the natural voices of thought and passion had long floated on the air, inviting, but still awaiting, the event of a careful classification and nomenclature. No aimless and hasty catching here and there, at unassorted sounds, astray from intercommunion with the vocal unity of that field, could have brought them together even as awkwardly as the Tutor has done. He did not find them in Mr. Steele, or Mr. Walker, or in Authors who have adopted their limited and vague, or erroneous descriptions; and if they were not picked at random, from the 'Philosophy of the human voice,' or taken out of some American school-book, carelessly representing a few of the facts and principles, detached from that 'Philosophy,' it might be inferred; they were also original with him. But an original and pervading truth never stands still, nor travels alone in the mind; and if he who may claim to have discovered certain important facts and principles of speech, should not himself have seen much further, and more clearly into related truths, he must excuse us, if we conclude, that he did not *first* perceive them at all.

The above case reminds me, that about a year after the first appearance of the 'Philosophy;' the Rector of a church in the State of New York, published as his own, in a worthless little school book; with the common promise of a larger work; a huddled compilation of facts and principles on the subject of the voice, identical with some of those set-forth in the 'Philosophy;' and with the very verbal examples, used for their illustration; thus antedating the Tutor in his claims by about eleven years. Had he regarded the words of the Evangelist, more than his own hopes, that a fraud undetected might pass for a discovered truth, he would have thought of his Great, but unheeded Master's liberal and just imperative; which we alter for present application. Render his own unto Cæsar; and to the literary Pilferer, the Bare-Faced Nothings that belong to him.

This case of the American Rector is here added, to show that we have no contra-national, nor exclusive views to foreign grand or petty-plagiary: and to say, that could we be allowed

to turn from the truth and honor of Science, to a just personal retribution, we might reciprocate the Reviewing-favor of the Periodical stipendiary; in kindly drawing British attention to our Title-page, and in hastening the call for this Fifth edition; by hanging him up, with his deficient ear, anonymously conspicuous, between two of those, who are found with, or use without acknowledgment, or who sneakingly carry away what does not belong to them.

There is here no prying curiosity about the names, nor idle thoughts on the motives of individuals. The rights of truth and justice, from the universality of their claims, should defend themselves by general means, without descending into local or special contention with the temporary interests of men. Our readers will perhaps find, we have something to spare; and we may add, that with a courteous use, and acknowledgment, it might have been taken, with our recorded thanks for the patronage. This work was written for the fair and profitable use of intelligent and honorable Instructors; but the same sentiment that offers it with no view whatever to personal advantage, nor to present approbation, must necessarily turn with contempt and indignation, from meanness, artifice, and fraud, in those who choose to accept its assistance.

If the smart writer of common-places, and Jester-Wit of the day, on once asking; 'Who reads an American book,' had only added; the Englishman who steals from it, he would himself have made *all* the taunting fun in the case; and not have left others to supply his unlucky oversight, by what he would most have felt; a retroverted sarcasm. For he has somewhere remarked, that 'it is all over with a wit,' when his expected applause is given to an unexpected turn against him: a condition to which he never even dreamed himself liable.

While engaged upon this preface, I met with an Article in the *Westminster Review*, for July, eighteen hundred and fifty six; in which the writer, with unusual candor towards this Country, gives a flagrant instance, showing, that he who purloins from an 'American book,' must have been the 'who' to 'read' it. The case is this. One of his countrymen brought

out a Latin-English dictionary, claiming to be based on the Italian work of Forcellini, and the German of Freund; ninety five per cent. of which, says the writer, is servilely copied from a translation of the last named Author by several American hands, and published at New York: while apparently to hoodwink his conscience in the act, the literary plunder is 'most vehemently condemned' by the depredator, in the very act of carrying it away. It is no set-off to this charge of international freebooting that the instances of piracy by America, on Britain, and Continental Europe, are perhaps more than a thousandfold, beyond those of a reverse direction of the Bucaneer descent; for vices thus credited are debtors still, and are not to be canceled by the balance of an account between them.

We owe this however to the Tutor; that having used with approbation, some of the leading principles of the New system; and promising a fuller detail of them, he has intimated his belief in the possibility of so describing the constituents of speech, as to enable himself or others, to found a practical method of instruction upon them: which is a considerable advance towards introducing among his countrymen, a New Order in the Art of speaking; at whatever time and in whatsoever manner it may be applied, to explain and justify upon principle, any instinctive proprieties, and to correct by rule, any unconscious errors, that may be found in their old and imperfect system.

But as to our Aggressor of the Thirty Pieces; the pay for spiteful buffets; with perhaps no more eye for costume than ear for speech; why may he not be some Professor under the now declining school of elocution; who, fearful of losing even his short-lived profits in an ephemeral text-book, and with an inveterate pride in the ill-fashioned and threadbare suit of his mastership, has artfully set himself to prevent others from adopting the new style of Oratorical Robe, in its Natural cast of vocal drapery; which on being first presented to him, he must have yet had sense enough to perceive, could never be made to fold gracefully on himself. And it is here to be remarked, that when a critic of the trading sort has a pecuniary, an ambitious,

a dogmatic, or a grumbling interest in condemning a work, he is very apt to confound his argument on the subject, with some querulous feeling towards the author, who may inadvertently have brushed against his temperament, or thwarted his calculations.*

It is for all of us, an excellent Law of Suspicion, that subjects the pretensions of both Invention and Discovery, to the slow and cautious test of Time. For in the present distrusted state of human promises and powers, it affords the only means of protection against the artful haste of an Imposter, by cutting-off his sole reliance on the chance of immediate success. It is however no legitimate part of this defensive ordination, that even questionable claims should, with a vain view to put them beyond the future reach of a just and decisive judgment; be presumptuously outlawed by an incompetent Tribunal, before their regular term of trial.

But whatever may be the fair or biased opinions of others, one conclusion is quite satisfactory to the claims of the New Analysis; and it may in future prevent unnecessary dispute on those claims; that the portion here offered as original, having been a subject of sneering animadversion, which would certainly spare no controverting means, at the command of European research, during thirty years of opportunity; there seems to be almost an assurance, that its facts and principles will not be hereafter referred to any other than a modern, and quite unexpectedly, for the practical outwitting of the Reverend Jester-wit, to a Transatlantic source.

* It is an incident, deserving a place in our present record, that while the thousand hovering Hawks of British Periodicals dive at, and clutch-up any and every sort of game, just as it alights before the public, they should for seven and twenty years, have passed by our folded wing, quietly waiting for future flight; thinking us perhaps, too tasteless or tough for their beak; and a kind of nourishment altogether foreign to their habitual process of assimilation: and yet, to drop our figure; at the moment this volume was to be distributed from the shelves of a London Bookseller, that it should have roused the trading interest of some Fellow of the Selfish Society of School-book Copyrights, to attack, and attempt to break down our proposed substitute for his superannuated Art of reading; and thus by endeavoring to sustain its decrepitude, to try to prolong his threatened occupation.

An early and short paragraphic notice of this work, which I have heard, appeared in an English magazine; far from finding in its broad and leading principles, the traces of any former system, yet perhaps to avoid the obligation of a critical survey of its character; pronounced it to be a century in advance of the age. It may indeed be so. But the truth of to-morrow, is the truth of to-day: and he who thus cautiously gave a prospective opinion, instead of an immediate and responsible judgment, which the ground of that opinion must have justified; was not quite critically honest towards the work, nor to his own age prophetically civil; since in then offering the hope of that future award, which he thus acknowledged to be justly due, he rather invidiously questioned the capacity of his cotemporaries, by assigning the power of comprehending the Work, to intellects a century in advance of theirs.

And yet after all, what have the friends of the New and Progressive System, to do with the true or false calculation, and the waste-work of the every-day tongue and pen? Let topics of the hour wrestle with topics of the hour. We offer to posterity, part of the history of the Laws of Nature, in the human voice; here gathered into a comprehensive, and therefore to the present majority of those it may concern, an incomprehensible Physical Science of Speech. If the critical Journalism of the Nineteenth Century, though generally co-even with the knowledge of the times, has not been able to rise so far above some of its embarrassments and errors, as to perceive the extricating agency of a few original and simple truths; but has with the old subterfuge of an indolent or deficient intellect, attempted to beat them down by sneer and denial, all that our duty here requires, is to record the story of the harmless assault, in this now unregarded volume; which with its still unshaken belief in the future prevalence and sway of those truths, may yet go-forth and endure, because it announces, and endeavors to extend them. It was far from our intention, to cast any pearls it might contain, before those, who ignorant of their value, disappointed thus, at the unavailable proffer, and balked

into unruly irritation, would only inhumanly turn again and rend us.

Finally, it will be understood, from the view we have taken of a senseless opposition; there can be neither here nor elsewhere, an intentional submission to that criticism, which, if not deceived through incapacity or ignorance, must know itself to be grossly at fault. The 'Philosophy of the human voice,' from its manner of observing and representing nature, does not owe this submission to any thoughtless attempt to condemn it. Yet it cannot conceal a sentiment of pity, for that deafness, and that debility of understanding in high places, which thus far, it has with all its remedial instruction, utterly failed to cure. Nor do I mean to offer a responsive defense of the facts and principles set forth in this 'Philosophy:' believing, that under an observant, reflective, and candid supervision, they will, by the voice of others in unison with the voice of nature, at some time truly speak for themselves.

As a necessary part of this record, I have unfortunately, been obliged, under some prospective views, to notice unnoticeable, and to me happily, unknown individualities: but having on this occasion, taken a nearer view of the offense than of the offenders, I have, with generic touches only, and with a mitigated reaction on their thoughtless inroad, been careful to treat them as many now, and more hereafter may think, with greater kindness than their cases deserve.

Philadelphia, May 5, 1859.

PREFACE

TO THE

FOURTH EDITION.

An idea has for some time, been circulating in this country, tending to persuade every body, that while they are constitutionally the sovereigns over their own destiny in government, they are also sovereign over the rights of individuality, and the restraints of good-breeding, morals, and law; with the further claim to tyrannize over independence of thought, and to bind-down the free-ranging power of originality. This last authority assumes, that originality, with its Patents of discovery and invention, often with us, so cruelly involved in litigation, cannot in justice be the privilege of an individual; that whatever apparent novelty a person may promulgate, it is only as the spokesman of a committee of the whole human mind, which has previously counseled, matured, and directed, all he has reported. That what was formerly supposed to be the torch of discovery, in a single hand, is, in this popular era of equal rights and Intellect-in-Common; found to be merely a breaking-out, at one human spot, of the full-prepared and anticipated light of a collective effort in progressive instruction.

This may indeed be true, of gradual changes in the common affairs of life; and of politicians, in whose craft there is now, nothing new under the sun; of the lawyer, whose thinking by the law, is his law of thinking; of the physician, whose rule of progress, is just to keep along with the progress; of the sec-

tary, whose orthodoxy means the common-doxy of himself and his disciple; and of the popular Great Man of the day, whose endless intimacies so identify him with every body, that his concerns in a joint-stock of interest and ambition, both waste his mind with reciprocal, and importunate obligations, and take from him the power of thinking for himself. It is likewise true of governments, which, with occasional commotions, always rise or fall by gradual change; and of some of the arts, particularly Architecture; for though by its own principles, capable of any number of distinct and self-unitized orders, yet being without suggestive and original models in nature, its improvement and decline have been no more than successive variations of preceding examples. It is not true however, of those who outstrip the world by unrestrained observation and reflection; unawed by the frowns of conventional authority, and far away as possible, from the mischievous delusions of the opinions of men. For the 'idols of the market,' 'of the theatre,' and of the common mental-exchange, are idols, deaf as well as dumb; and altogether so impotent, that when implored for the favor of original thought, are always implored in vain. Neither is it true of that elegant Art of the Landscape, which with its 'directing wand' transforms to a Garden, the wilderness of Nature; and which presented, at the 'Improver's word,' an assemblage of the grand, the beautiful, the varied, and the picturesque; giving to England the claim of adding to the 'Nine,' another Muse, already in her few counted years, full-endowed with dignity of character softened into grace; yet never hoped-for nor expected, because *never thought-of before.*

This law of co-equality; that no one shall, without penalty for the offense, have a thought not common to every body else; is one of the usual resolves of a popular 'mass-meeting;' and seems to be a confusion of ideas, in attempting to express the simple truism, that no invention or discovery is received by the world, until every body can make use of it, or is of the same opinion as the author. Since it is with the original truth of Science, as with the prudential offer of practical advice; nobody adopts it, except it confirms his previous idea. But

the mass-meeting, not to lessen its little dignity by dropping even a letter, is still a mass, and will have its own stubborn and head-strong way. The work therefore, of which I here offer the fourth edition much enlarged, will I suppose, be tried, and perhaps condemned by its rules. If the united intelligence of the age, joining immediately in the advancement of any point of knowledge, is to be the test of its truth, upon the assumed ground that the mind of the age, has, up to the last step, produced the advancement; the work before us can offer scarcely a claim to attention. And I have no pride of authorship to prevent the candid declaration, that from its first appearance, to this time, a period of twenty-seven years, its only direct debt of gratitude is to a comparatively small number of teachers, to a few inquiring and musical mechanics, and a few unmusical members of the society of Friends. For, as far as I can learn, ninety-nine hundredths of all Physiologists, whose purpose it is to describe the voice; of Masters of colleges and schools, who teach the art of reading; of Elocutionists, whose materials of speech are furnished here; of Naturalists, who through the wide range of zoology, might take an interest in *comparative* Intonation; of the Votary of the fine arts, who might here see the seventh muse, now crowned by Science; of the *Universal* Grammarian, who might learn that various modes of mere syllabic sound are no less naturally significant of thought and passion, than conventional words, are significant of the sense of a logical proposition; and finally of the Philosopher of the mind, who might perceive some important and curious relations of language to passion and thought: Of these I repeat it, there are ninety-nine hundredths, who so far from having had directly a preparatory hand in this work, do not, though it has been before them more than a quarter of a century, even yet, as to its systematic and practical application, *know what it means.*

According to this popular idea of *mass-thinking* co-equality, and co-laboration, our book stands in a dilemma. For on the one side, those who are eminently qualified to discover its meaning, have found none. Co-laboration therefore could have

had no hand in it; and the world, on this ground, not being now prepared for it, certainly never can be. On the other side, if the principle of co-laboration is not always true, this work may be founded in nature, and may be a contribution to the expressive and the beautiful in speech; even though the Learned world was neither prepared for its reception, or even able to understand it when it came. But time who settles so many differences, must determine whether the co-laborative rule is sometimes false, or the 'Philosophy of the Human voice,' no better than a dream. All I have to say to the Votary of analytic science and taste, is; 'Strike, but' *read* me; for I cannot help thinking; if you do read without prejudice, though you cannot take back the contemptuous blow, you will not strike again.

It has been more than once said to me personally, and stated in print, that the 'Philosophy of the Human voice' has exhausted its subject. It is to be regretted, with regard to the past and future in Science, to which we should always look with thankfulness and hope, that it has ever been thought so; for *if I* perceive the future in this work; it has but just begun its subject, on a new and lasting foundation. And above all, it should be regretted; if the calculation, that nothing more can be *made out of it*, should be even the least reason for overlooking it. On the contrary, I cannot here withhold the prediction, that when taken up as a subject of further inquiry, and as a part of education, its intelligent Professors will extend and exalt it to a degree, I cannot now anticipate or comprehend. I would willingly have assisted earlier laborers at our work, by vocal proof and illustration; but my time is fast going by, and when they do go into the field, I cannot be there.

The history of one of the fine arts, recently revived in England, has often in my mind, been associated with our present subject; and as I have followed in reading, the progress of that art, from the time it first began to gather-in its facts, and frame its principles, up to its present mature and esthetic condition; I feign at least, a plea for noticing it here.

I remember, my earliest curiosity for Gothic architecture was excited by Scott's poems; and on going to Scotland, in

the year eighteen hundred and nine, the first of its proper structures I saw, was the Cathedral of Glasgow. It was then all eye-sight and novelty with me; not taste; yet perhaps, as a first unconscious step towards it, I departed with an unsatisfied desire, for that knowledge of the nomenclature of its system and detail, which would have given materials to my memory, with some order and co-relation to my thoughts. I did ask the Old Dame who conducted me, many questions; but I had learned more from the *Minstrel* and *Marmion*, than she ever knew. Medical studies and other inquiries occupied me a year in Edinburgh. During a subsequent residence in London, I procured the small volume of essays by Wharton and others; and Milner's treatise, together with his history of Winchester. By means of their chronicle of styles and changes in the art; by their explanation of terms, or an incidental use of them; and by the light of taste, just beginning to show-out in the pages of Milner; I was enabled, after visiting churches, to compile for my own private instruction, and as my own remembrancer, something like an elementary compend: including a description of the structure of the cathedral; the character and successions of its various styles; an explanation of the terms of the art, as far as they had then been assigned; and an account of the division, distribution and purposes of the Monastery. This little manuscript is dated in eighteen hundred and eleven, and however trifling, is among the earliest, as far as I can learn, in that systematic manner of treating the subject. There was then neither name nor fame in the art; and the interest in it, was confined to as few perhaps, as those now interested in the analysis of speech.

On revisiting England in eighteen hundred and forty-five, Gothic Architecture had become so popular, that the amateur and compiler had begun to rival the professional artist. Every gentleman was required to have a smattering at least, of its terms; and many a rail-car passenger was ready to tell you of Norman, Early English, Decorated, and Perpendicular styles. My sympathy with an enthusiast, at the Winchester Station, made quite friends of us, as we together traced the Cathedral forms and chronology; from Walkelyn's Norman 'arches broad

and round,' to the grand and graceful unity of Wykeham; which seems yet to say to the art; Thus far shouldst thou go and no farther, and here should thy pure and finished style be staid.

Perhaps an Englishman might say; this sudden intimacy, 'without knowing who people are,' even though the intimacy sprung from congenial knowledge in an elegant art; was 'very improper indeed.' But we soon parted, and forever; yet I believe, neither has since suffered any inconvenience from our sociability, while I very agreeably received much satisfactory information.

Regarding then the restoration of Gothic architecture; may we ask, if the time will ever come, when the art of analytic speech, now the humble topic of a small fraternity, may so far obtain a hearing from the world, that some influential patrons will, as happened with that once o'er-shadowed art, draw ours too from obscurity? Will the time ever come, when our School of Nature and Inquiry may say, and it shall be understood, that Mrs. Siddons derived her great dignity in Tragedy, from a well directed use of the Diatonic Melody, more than from any other means of intonation; and that Barry, in characters of tenderness, owed his superiority over Garrick, to his delicate execution, and appropriate use of the Semitonic Wave? Will it come, when on the authority of our principles, it will be believed if I say, that the later Booth, although rejected or undervalued, perhaps through some business calculation, by London Managers, yet apart from the ranting scenes of *the poet*, had in his better days, with least of the vocal vices of the stage, and hardly an affectation, one of the most elegant and appropriate intonations I have ever heard? And finally, will not the time come, when in some future system of speech, raised upon the foundation here laid in Observation; principles may take the place of authority; and the name of Master being no more bandied and kept up by contentious opinion, may be superseded by acknowledged precept, and then be forgotten?

Philadelphia, January 1, 1855.

PREFACE

TO THE

THIRD EDITION.

THE 'Philosophy of the Human Voice' was first published, nearly eighteen years ago; and as the lapse of time has afforded ample opportunity for determining, how far its descriptions accord with the phenomena of Nature, it may not be uninteresting to the reflective student of elocution, to have a short account of its reception, and of its progress within this period.

Two editions have been published; one of five hundred copies, in January, eighteen hundred and twenty-seven; the other, of twelve hundred and fifty copies, in June, eighteen hundred and thirty-three. And although the work has been out of print for six years, the present edition is not perhaps essential to its preservation; there being already abroad, print enough to furnish a revival-copy, when the humor of those who hold the great seals of patronage, may choose to give it a place in their encyclopedia of knowledge, and their schools of practical instruction. It is rather at the call, and for the sake of those few friendly Samaritans, who are disposed to take charge of it, while the Priest and the Levite of learning pass along on the other side, that I have with some inconvenience at this time, undertaken to republish it.

The amount of good-will thus far extended to the work, may scarcely deserve the name of patronage; but it is rather more than was expected, and will perhaps be sufficient to keep it from

oblivion. Upwards of twenty individuals with various qualifications, have been occupied in teaching its principles; the greater part of whom have lived in the Northern section of the United States; while South and West of the Susquehanna, it is little known. All the individuals alluded to, have respectively taught the work, with a full, or a limited understanding of it, and a varied ability to apply it in practice. Some have been resident and some traveling teachers; the latter giving lectures, or temporary school-instruction, in towns and villages. It may well be imagined, that teaching a system uninviting at least, if not repulsive, from its novelty, would be but an unprofitable labor; and such appears to have been the case, with those who have thus far been occupied in its promulgation.

As this work professes to set forth the universal principles of speech, the subject at least, is not beneath the notice of the philologist of any age or nation. But as regards its foreign relationships, the 'Philosophy of the Human Voice' has been obliged to come under that old interrogative condemnation; 'Who reads an American book?'

To the scientific, in two or three parts of Europe, it is known by an occasional whisper, that such a book exists. Two individuals, Dr. Barber, and the Reverend Samuel Wood, have been the first to speak aloud of it in England; but with what success, I am not informed. It remains all-dusty, on the shelves of many of the Public libraries of Europe; and is in the possession of some of those who give fashion to the science of the times. Yet it has never received a strictly investigating notice; no examination by a qualified and authoritative ear, which might decide, whether what is here offered as the truth of Nature, is or is not, that very truth. And, as in preparing the work for others, the author was, by circumstances, the solitary pupil of his own instruction; so with hope-deferred, to correct its faults by the aid of competent counsel, he has been obliged, in the enlargement, and variations of each successive edition, to be his own contributor; and to assume the office of an insufficient, and perhaps partial critic over himself.

The greater number of the pupils and friends of this system,

have been of that class, which the Rank and Fashion of Science calls the humble and Unknown; Persons of no account; though long noted, for sometimes doing new and most excellent things, and for very frequently, first helping them along.

Of the infinitude of demagogues in our country, from the Candidate for Presidency, down to him who works the plot of Nomination, and who all, in one debasing brotherhood but with a varied personality, are at the same time, corrupting their voices, their intellect, their moral principles, and their republican government; of all these, I have not heard of one, who has had time or repose enough to inquire, even whether this work might not, if so ill-used alas! imbue his Speeches with a more impressive sophistry, and graceful vocal-cunning, to allure, to blind, and to mislead the people.

Of the many Actors whom I have known or heard of, none seem to have the least idea of such a thing as a philosophy of the voice; or that the department of speech which this book particularly regards, requires the improving aid of science; or indeed, that success in their art can be effected by anything else than some mysterious 'power of genius.' One individual, but not till he had left the Stage, has formed an association in Boston, for teaching the principles of this philosophy.

Here and there, a young Lawyer, with that generality of mental temperament and inkling of taste, which in this country at least, is rather a drawback to advancement in his Profession, has looked into this subject, tried a few lessons, and then abandoned his purpose.

The Clergy were among the first to regard the system with favor; and many had industry enough to study it.

I have known one physician only, who comprehended the design, and studied the details of this work; but he is deceased. Why it has found no favor with the Medical Faculty, at least as a subject of physiology, is perhaps to be solved by these facts: it is strictly observative; it rejects all notions, and quarrelsome theories; has not yet come into popular use; and is the contribution, such as it is, of a physician.

Musicians and singers, together with certain amateurs and

critics, who constantly hover about them, have given no attention to this subject. Of a large number of these, I have found none able to appreciate our history, or to understand how speech and music might be but different branches of the same art. To this I may add the remarkable circumstance, that while musicians and singers; who have through habitual practice if not by instinctive ear, the most precise discrimination of tunable sounds; are unable to recognize the peculiar music of speech, and even to comprehend the meaning of this work; there is a class, the Society of Friends, who, by the strictest discipline, shun all the graces of Art; who never cultivate the ear either by instrument or voice, but fantastically corrupt it in their public discourse; who yet, when addressed by the system, have formed a large proportion of its pupils, and have comprehended its design, though they may not have always been able, vocally to execute its rules.

A few teachers of Psalmody appear to have read the work; and as far as they have found its discriminations and terms applicable to their purpose, have adopted them in their Manuals of instruction.

Of readers who hold the scientific influence whatever that may be, of this country, very few have regarded it either with curiosity or favor. But what makes their case remarkable is, that in their own want of understanding, they always imagine the deficiency to be on the side of the Author. One says, it is a sealed book; another, that it might as well have been written in Hebrew. An eminent leader of opinion, on this side of the water, says, it is not worth reviewing: while on the other side, one of the very highest rank, in British periodical criticism, declares, in the frank confession of an ineffable superiority, that 'it quite surpasses his comprehension.' One, not contented with his own single incompetence, takes the Author into his company, by saying; he does not understand it himself: while to a high-placed medical Professor, the work was altogether so unintelligible, that he recommended one of his friends to read it, as a fine example of the incoherent language of insanity.

These remarks have a place here, not from their importance

either to the author or his subject; but as minor chronicles, collateral to the early history of the Philosophy of Speech. And I am quite willing to believe, that whether they came from ignorance or from spleen, they were the offspring of a thoughtless humor, by this time, changed to something else equally foolish or bad. These however may have been words of a moment, and then forgotten. Two, and only two, as far as known, have employed time, reflection, argument, public lecturing and printing, in dispute of the claims of this work.

Under the article, *Philology*, in the 'Encyclopedia Americana,' the President of the American Philosophical Society, after stating, as well as he could comprehend it, the design of the 'Philosophy of the Human Voice,' gives, what he thinks, learned and sufficient reasons for determining, not only that it has not, according to its purpose, developed and measured the expressive movements of speech; but that *it never can be done.* Not to contend here with a gentleman, who, at the *head of all the philosophers*, denies, what I perhaps vainly, imagine to have been accomplished; I must hand him over to the unknown science and industry of future ages, to argue the case of its future impossibility; only remarking here, that as it has been done already, in the work, now in the distinguished President's hands, there can be nothing either impossible or miraculous in the idea of its being done again.

The other formal decision against the means and end of this work, comes, as I am told, from one of the thousand lecturers of the day, at Boston, whose name I cannot now call to mind. All I have to say of his attempt at refutation, though I have never seen the article, is, that in addition to the direct demonstration of the truth of the analysis, which the ear has given to some few inquirers, he has unexpectedly furnished us with that indirect proof, called by logicians, the *argumentum ducens in absurdum:* meaning in plain English; the proposition must be true, when we cannot without absurdity, prove it to be false.

I have a few words to add, on the subject of adapting the principles of this work to the purposes of practical instruction. Seven or eight grammars or text-books of elocution, for the use

of schools, have already been formed out of a different amount of its materials, and set forth with various degrees of ability. Now, as the object is to render a grammar popular, it has been the aim of the compilers to simplify the system, and to furnish a cheap book; thus accommodating it as they suppose, to the mental, and other necessities of the learner. This attempt, either by its very purpose, or by the manner of its execution, has perhaps had the effect to retard the progress of our new system of the voice. For, the superficial character of these books, and the mingling of parts of the old method with parts of the new, together with an attempt to give definition and order to these scattered materials, has left the inquirer unsatisfied, if indeed, it has not brought his mind to confusion. One of the difficulties of introducing new subjects of education is, that you give the scholar, as he thinks, too much to do. But by the condition of all such cases, he must learn the whole, or he learns comparatively nothing. The method of teaching by epitome, and by sketch, if not always imperfect or useless, is barely allowable when a general understanding of the subject prevails, when hints go a great way, and expositors are found every where. I published this work, under the idea, that it might for a time, be consigned to oblivion: hoping however, that if afterwards, a single worm-eaten copy should be recovered, with nature only for its illustration, a knowledge of its analysis and purpose might be revived, without the living assistance of the author. I wrote it too, with all the brevity its strangeness would allow; and as well as I can judge, with sufficient fulness, to make it intelligible to earnest and competent inquirers. Within these limits of composition, it was my design so to describe the system and uses of the voice, that they might be audibly illustrated for the benefit of the scholar; not to furnish materials, to be broken up, curtailed, jumbled into a text-book, and printed for the pecuniary benefit of a master. The purpose indeed, seemed to need an apology; and it is generally offered, under the consideration of the reduced cost of an abridgement, compared with that of a larger volume. But when was cheap knowledge, more than cheap work, ever worth

even half of what was given for it? And generally speaking, if a succession of cheap, puny, and insufficient books, in most branches of education, did not everlastingly invite and delude the public, there would be purchasers enough, of what are now more expensive, and more useful works, to reduce them to a reasonable cost. An unfortunate result of these supposed short-hand assistants to ignorance, taking the place of full and clear description, is that each compiler has a special interest in his own little book, to the exclusion of others of the same kind. And this produces, as I have witnessed, jealousies, and not a little back-biting criticism, among these several competitors for popular favor. Thus, one is said to have made an odd assemblage of the old indefinite system, with the new. One is thought to have given too little musical explanation; another too much. This one's arrangement is confused; another's is no better; and a third has no arrangement at all. One, in a desire to be popular, forgets to be descriptive. One is charged with slily taking his materials, without acknowledgment; another, with boldly palming them off as his own. While another, supposing himself to have become original, by a long habit of copying, receives, or perhaps feigns, and publishes compliments to himself, on *his* philosophical analysis, and on *his* new system of elocution.

This is what these discordant Elocutionists, while drawing from a common source, many with and some without acknowledgment, so critically say of each other; he who makes the last book, being most obnoxious to the rest, by complaining before their face, of the want of a right kind of manual, which he invidiously undertakes to supply.

One of the purposes of this work is to show; by refuting an almost universal belief to the contrary; that elocution *can* be scientifically taught; but the manner of explanation and arrangement in too many of these garbled school-book compilations, has gone far towards satisfying the objectors that it cannot.

I make these remarks, with a disposition to advance an art, in which the persons here referred to, have joined the distract-

ing and questionable interest of publishing, with the occupation of illustrative teaching. If the time had arrived, for the friends or opponents of the system to become, by the habit of acute and comprehensive investigation, authoritative and responsible critics, I would sit down with them, and together expunge all the errors of the 'Philosophy of the Human Voice;' and see, with satisfaction, all its omissions supplied. I never myself looked for, nor expected, nor have I received, the least pecuniary benefit from this work: and it ought to be regretted, if those who have that sort of gain in view, should, by their haste, or insufficiency, or their differences among one another, mar the purpose and progress of that art, in which, as a subject of knowledge and taste, all of us should be equally interested.

Philadelphia, December 2, 1844.

PREFACE

TO THE

SECOND EDITION.

MORE than six years ago, I offered the manuscript of the following work, to the then principal bookseller of this city. Engagements which promised to be more lucrative obliged him to decline the publication. The result has shown, that with his instrumentalities of trade he might have made a profitable sale of it; as, with my motives in authorship, I would have freely given the whole right of the edition to him. I made elsewhere, no second offer of the work; for as it had been rejected by the so-called foremost Publishing-Patron of American writers, I deprecated the influence of his example against it. Thus the first step of my authorship was unfortunate; and as in these days of anxious benevolence, a very few misfortunes are sure to bring down contempt; to save further ill luck, I printed it myself; and subsequently found an individual not unwilling to interest himself in distributing it.

I remember, one of the Patron's objections, in the prophecy of Trade, to publishing the 'Philosophy of the Human Voice' was; its not being *suited to this country.*' It is true, the higher views of science and taste, and all individual independence of observation and thought; in a country, where, before all others, nothing is adopted, or is successful, but through the associated agency of numbers; are considered as rebellion against the

Kingly-spirit of Popularity, and the Majorative-Despotism of its opinion. Yet upon this very conviction I offered the work to the public; hoping, by the diffusion of its principles, to bring it into that old and only path of truth, which begins with a few and ends with the many; and thus, in due season, to *suit the country to it.*

With here and there an exception, the scoffers at this work have been those eternal enemies to all disturbing originality, the Placemen of Learning. Supposing however that, through the influence of knowledge made light and popular and cheap, the Arts are not so far downward, as to create despair of successful efforts by a new one, before their entire decay and future revival; I would say to many of those who hold the places and draw the profits of science, that if they will but continue to sheathe their opposition in their feigned contempt, the first humble advocates of this work may, by a gradual rise to those places and profits, see their own enlarged designs of instruction, in the course of half a century, completed.

There are now several teachers of the system throughout the United States. Dr. Barber, an English physician who had devoted himself to the study of elocution, and who came to Philadelphia about the period of its publication; was the first to adopt its principles, and to defend them against the double influence of doubt and sneer, by an explanatory and illustrative course of lectures. Yale College, at New Haven, was early favorable to the system. But the University of Cambridge, by appointing Dr. Barber to its department of Elocution, was the first chartered institution of science in this country that gave an influential and responsible approbation of the work.

As this work furnishes general principles for an Art, heretofore directed by individual instinct or caprice; all who would teach that art by principles founded in nature, *must* sooner or later adopt it. Will the influential instructors of Philadelphia be the last?

The objections first made to the 'Philosophy of the Human Voice,' were against its utility; now the cry among the *Learned* is; *it is too difficult.* Too difficult! Why, all new things are

difficult; and if the scholastic pretender knows not this, let the annals of the trades instruct him. Just one century has elapsed since that common material of furniture, Mahogany, was first known in England. It is recorded that Dr. Gibbons, an eminent physician of that period, had a brother, a West-India captain, who took over to London some planks of this wood, as ballast. The Doctor was then building a house; and his brother thought they might be of service to him. But the carpenters finding the wood *too hard for their tools*, it was laid aside. Soon after, a candle-box being wanted in his family, Dr. Gibbons requested his cabinet-maker to use some of this plank which lay in his garden. The cabinet-maker also complained, that it *was too hard*. The Doctor told him; he must *get stronger tools*. When however by successful means, the box was made, the Doctor ordered a bureau of the same material; the color and polish of which were so remarkable, that he invited all his friends to view it. Among them, was the Duchess of Buckingham, who being struck with its beauty, obtained some of the wood; and a like piece of furniture was immediately made for Her Grace. Under this influence, the fame of mahogany was at once established; its manufacture was then found to be in nowise difficult; and its employment for both use and ornament has since become universal.

The master-builders of science, literature, and eloquence, declared the 'Philosophy of the Human Voice,' to be *too hard for their studious energies;* and threw it aside as useless. But a few humble Cabinet-makers of learning having somehow or other, *got stronger tools*, have already made the box; are under way with the bureau; and are only waiting for the authoritative influence of some leader of oratorical fashion, to produce a general belief in this simple truism; IF WE WISH TO READ WELL, WE MUST FIRST LEARN HOW.

Philadelphia, June 26, 1833.

INTRODUCTION.

The analysis of the human voice contained in the following essay, was undertaken a few years ago, exclusively as a subject of physiological inquiry. Upon ascertaining some interesting facts, in the uses of speech, I was induced to pursue the investigation; and subsequently to attempt a methodical description of the various vocal phenomena, with a view to bring the subject within the limits of science, and thereby to assist the purposes of oratorical instruction.

By every scheme of the cyclopedia, the subject of the voice is allotted to the physiologist; yet upon its most important function, speech and its expression, he has strangely neglected his part, by borrowing the small substance of his knowledge from the fancies of rhetoricians, and the intermeddling authority of grammarians. It is time at last, for physiology seriously to take up its task.

In entering on this inquiry, I resolved to have no reference to former writers;* until the habit of discriminating the facts

* I here in this fifth edition submit to the reader, the first imprinting, and practical use of the idea of a Double Comma, as a symbol of Punctuation. The want of a point, for a significant pause between that of a comma and a semicolon, must have been felt by exact and thoughtful writers, in descriptive and explanatory composition. For brevity, and easy rythmus in enumerating the points, it may, from the Greek *δις*, *twice*, be called, *Dicomma*. The principal purposes for which I employ it are; First; as prefatory to an illustrative instance; or a question, or the statement of a question; or a condition; to indicate by the symbol, some notable sense, should the mind for the moment ask; what is to follow. Second; for cases when the grammar is prone to run on, and perspicuity requires a special suspension; beyond a point of longer rest than that of the comma. Third; for subdivided short or long periodic sentences, with or

of the voice should be so far confirmed, as to obviate the danger of adopting unquestioned errors, which the strongest effort of independence often finds it so difficult to avoid. Even a faint recollection of school instruction was not without its forbidding interference with my first attempt to discover, by the ear alone, the hidden processes of speech.

After obtaining an outline of the work of Nature in the voice, sufficient to enable me to avail myself of the useful truth of other observers, and to guard against their mistakes, I consulted all accessible treatises on the subject, particularly the European compilations of the day, the authors of which have opportunities for learned research, not enjoyed in this country. Finding, on a fair comparison, that the following description of the voice represents its phenomena more extensively and definitely than any received system, I was induced to give it the durable form of Print. Many errors may be found in it; but if the general history, and the analytic development be not drawn from nature, and do not prompt others to carry the inquiry further, and into practical detail, I shall much regret the time wasted in the publication.

It becomes me however, to remark, that as the greater part

without other points; in order to check the haste of grammatical parts; if disposed to run together; and thus by drawing attention to the individuality of members, to relieve the whole from intricacy. Fourth; to bound parenthetic members, and in taking the place of the Dash; which is always a formless linear blemish on the compact neatness of print; to carry over the sense and grammar, through the space between the pauses. Fifth; as a direction to a following proposition; and showing; there are punctuative means for supplying the place of the demonstrative *that*, when this pronoun precedes the word, *there*, or *this*, or *they*, or *itself* repeated, or any other word of striking similarity of sound, which might offend the ear. Sixth; to separate a succession of members; as objects of a previous action; or as the agents of a prospective effect; which may mentally indicate a less pause than a semicolon, and greater than a comma between them.

All these cases and perhaps more, are exemplified throughout this volume. But punctuation partakes in a degree, of the whims of the human mind; and on this subject readers and writers will in many particulars, have each a whim of his own. Should however, this new point be considered worthy of adoption, others may give more precise rules for its application.

of this work has not been made-up from the quoted, or controverted, or accommodated opinions of authors, I shall totally disregard any decision upon its merits, that is not the result of a scrutinizing comparison of its descriptions, with the phenomena of nature herself.

The art of speaking-well, has in most civilized countries, been a cherished mark of distinction between the elevated and the humble conditions of life; and has been immediately connected with some of the greater purposes of justice, patriotism, instruction, and taste. It may therefore appear extraordinary, that the world, with all its works of philosophy, should have been satisfied with an instinctive exercise of the art, and with occasional examples of its supposed perfection; without an endeavor to found an analytic system of instruction, productive of multiplied instances of success. Due reflection however, will convince us, that even this extended purpose of the art of speaking has been one cause of the neglect. It has been a popular art; and works for present popularity are too often the common-place product of a common-place ambition. The renowned of the bar, the senate, the pulpit, and the stage, applauded into self-confidence by the undiscerning multitude that surrounds them, cannot acknowledge the necessity of improvement; for the rewards that await the art of gratifying the general ear, are in no less a degree encouraging to the faults of the voice, than the approving judgment of the million is subversive of the rigid discipline of the mind.

Physiologists have described and classed the organic positions that produce the alphabetic elements. This has been done by the rule, and with the success of philosophy. On other points their attempts have not been so satisfactory. In investigating the subject of Intonation, that is, the rise and fall of the voice, or what is called its Pitch; they have not designated by some known or invented scale, the forms and degrees of such movements; and thus furnished the required and definite detail in this department of speech. They have rather given their attention to the following inquiries: Whether the organs of the voice partake of the nature of a wind, or stringed instru-

ment; how the falsette is made; and whether acuteness and gravity are formed by variations in the aperture of the glottis, or in the tension of its chords. In their experiments, they removed the organs from men and other animals, and produced something like a living voice, by artificially blowing through them. They carefully inspected the cartilages and muscles of the larynx, to discover thereby the immediate cause of intonation, while they altogether overlooked the audible forms and degrees of that intonation. In short, they tried to see sound, and to touch it with the dissecting-knife; and all this, without reaching any positive conclusion, or describing more of the audible effect of the anatomical structure, than was known two thousand years ago.

The Greek and Roman rhetoricians, and writers on music, recorded their knowledge of the functions of the voice. They distinguished its different *Qualities*, by the terms; hard, smooth, sharp, clear, hoarse, full, slender, flowing, flexible, shrill, and austere. They knew the *Time* of the voice, and had a view to what they called its Quantity in pronunciation. They gave to *Force* or Stress, under its form of accent and emphasis, appropriate places in speech. They perceived the existence of *Pitch*, or variation of high and low in sound; and were the first to make an exact and beautiful analysis on this subject. They discovered two forms of transition between high and low; one that ascends and descends, by a continuous movement or *slide:* the other, by an interrupted movement or *skip* from place to place, in ascent and descent. They also ascertained that the former is employed in Speech; the latter, on musical instruments. Though, from carrying the inquiry no further, they supposed, but erroneously as we shall learn hereafter, that one was *solely* appropriated to speech; the other *solely* to instruments.

The ancients however, show no acquaintance with the subdivisions, definite degrees, and particular applications, of those two general forms of pitch; for the discriminative purposes of oratorical use: and if we may judge, from an attempt by Dionysius of Halicarnassus to point out the difference between

singing and speech, and from some other descriptions, totally irreconcilable with the proprieties of modern; and as we shall see hereafter, of natural and ordained intonation; we must believe that on this point, they made but a limited analysis; that the uses of pitch, or of the '*tones*' of the voice, as they are called, were conducted altogether by imitation; and that the means of instruction were not reduced to any precise or available directions of art.

No one can read that discourse on the management of the voice, in Quinctilian's elaborate chapter on Action, without allowing to the ancients a power of perceiving many of the beauties and blemishes of speech. Yet among the numerous indications of their practical familiarity with the art of public speaking; we find no clear description of its constituents, nor any definite instruction. The abundant detail throughout his work more than once suggests to the Author, an apology for its minuteness; and therefore precludes the supposition that he designedly overlooked any well known means, by which the various uses of the voice might be represented with available precision.

It is believed, the ancient rhetoricians designated the *pitch* of vocal sounds by the term, Accent. They made three kinds of accents; the acute, the grave, and the circumflex; signifying, severally, the rise, the fall, and a union of these into a turn of the voice. The existence in Greek manuscripts, of certain accentual marks, representing these movements, which however were not applied till about the seventh century, afforded the only data, for modern inquiry into the forms of Greek intonation; and created a learned dispute; that was continued, without one satisfactory result, from the time of the Younger Vossius, to the recent days of Foster, and Gally.

If Greek Scholars had employed other means than wasteful wrangling with each other, for ascertaining the purpose of accentual marks, it would long ago have been determined, whether they direct to any practical knowledge of Greek utterance, or are only a subject for useless contention. Had the tongue and the ear, the rightful Masters in this school, been

consulted, these symbols would at once have been regarded as vague and meagre representations of the rich and measurable variety of the voice.

The disputants found that degree of obscurity in the ancient records on accent, which encourages the profitless labors, and alternate triumphs of party; which subjects opinion to all the chicanery of sectarian argument; and shuts out the conclusive inquiries of independent observation. In the distracting fashion of the old dialectic art, and of the modern use of it, they 'discoursed about truth until they forgot to discover it:' and while they exhibit a distressing waste of time, and temper, by continually seeking in the flickering indications of unfinished records, the light which would steadily have arisen on their observation, they hold out to the future historian of literature, a temptation towards the sarcastic inquiry; how far the writers on Greek and Roman accent were endowed with the powers of hearing and pronunciation.

Since the decline, or the limitation of classic authority, modern inquirers, by listening to the sounds of their own language, have at last undertaken to discover other elemental functions of the voice, than those represented by accentual marks.

The works of Steele, Sheridan, and Walker, have made large contributions to the long neglected, and still craving condition of our tongue.

Mr. Joshua Steele published, at London, in the year seventeen hundred and seventy-five, 'An essay towards establishing the melody and measure of speech, to be expressed and perpetuated, by peculiar symbols.' The design of this essay was suggested by some remarks on the subject of accent and quantity, by Lord Monboddo, in his 'Origin and progress of language:' and was executed, in part, under the form of an argumentative correspondence between this Author and Mr. Steele.

Future times may smile at some of the effects of classical pursuits, if ever told; a free inquirer had considerable difficulty, in convincing an accomplished scholar, at the end of the eighteenth century, that the English language has those attri-

butes of Accent and Quantity, supposed to belong exclusively to the Latin and the Greek: for this was the subject of controversy. Mr. Steele has therefore given a notation of the time of the voice; and shown that the same continuous slide employed on syllables of the Greek language, is necessarily heard on those of his own. But if he designed to inquire into the forms and varieties of that slide, he was unsuccessful. For with an exception of his indefinite representations of some new forms of the circumflex accent, he made no advances beyond the few but fundamental facts of the ancients: and only in one or two instances obscurely perceived, what they entirely overlooked; the natural connection between different states of the mind, and their appropriate vocal signs. In attempting to delineate the melody of speech, he adopted those leading fictions and vague ideas of the Greek elocution; that the vocal slides are somehow made through enharmonic intervals; and that three tones and a half is the measure of the accentual rise and fall in ordinary discourse. The influence of these delusions, together with his belief in some fancied analogies between certain parts of the system of music, and the melody of speech, rendered his short account of intonation meagre, confused, and erroneous. He had two different objects in view. The first, to prove to his opponent, that the accentual Slide, and Quantity, belong essentially to English speech. This he briefly did: but without considering their broad and important application, and their effects. The second, and principal, was to describe an original system of Rythmic Notation, by which the subject of Quantity, of *stressful* emphasis, and of pause may be represented to a pupil; and the habit of attention fixed on these important points in the art of reading.

Mr. Steele shows by his work, that he possessed nicety of ear, a knowledge of the science and practice of music, together with an originality and independence of mind, created by observation and reflection; powers sufficient when not restrained or perverted, to have developed the whole philosophy of speech.

Had he not begun and continued his investigation through the distracting means of controversy; had not his attention

been drawn into the desultory course of responsive argument; nor his courtesy towards the opinions of others partially betrayed him to their authority; had he not assumed as identical, those facts of music and of speech, which his own closer observation would have proved to be different; and above all, had he not looked back to a supposed science, in the elocution of the Greeks, and to the dark confusion of commentators upon them, but in self-superiority to this obstructive influence, kept his full-sufficient and undeviating ear on Nature, she would at last have led him up to light.

Mr. Sheridan is well known by his discriminating investigation of the Art of reading; and though he improved both the detail and method of his subject, in the departments of pronunciation, emphasis, and pause, he made no analysis of intonation. A regretted omission! The more so from the certainty, that if this topic had received his attention, his intelligence and industry would have shed much light of explanation upon it.

Mr. Walker, who has written usefully and well on Rhetoric and Philology, devotes a portion of his work to the subject of the rise and fall of the voice, in its application to the emphatic syllables of a sentence: indeed, he reiterates his claims to originality on this subject. Mr. Walker may have been the first to apply the confused and conjectural system of ancient Accent to a modern language; but he has scarcely gone beyond the limited analysis, furnished by that ancient system. The Greek writers on music had a discriminative knowledge of the rise, fall, and circumflex turn of speech. Aristoxenus the philosopher, a pupil of Aristotle, discovered, or first described, that peculiar rise and fall of sound by a continuous progression, which distinguishes the vocal *slide*, from the *skipping* transition on musical instruments.

Mr. Walker does triumphantly claim the discovery of the *inverted* circumflex accent, or the downward-and-upward continued movement. Yet, if it is correctly inferred from the dates of publication, and from Mr. Walker's rather derisive allusion to Mr. Steele's essay, that the latter author preceded him; he might have found, in Mr. Steele's *gravo-acute* accent,

proof of a previous knowledge of his newly-found function of the voice.

Mr. Walker was a celebrated elocutionist, and may have known well how to manage his intonation; but in his attempt to delineate its forms, he is even less definite than Mr. Steele. His insinuation that speech and music, each being varied uses of the same tunable constituents, should not be illustrated by some analogous notation; and his own erroneous diagrams of the progress of pitch, are instances of a want of reflection and of obtuseness of ear, quite reprehensible in one, who, without compulsion, should undertake to investigate the relationships of sound.

I have thus endeavored to state the amount, and the sources, of what has been heretofore known of the functions of speech. In a general view, it appears: That the number, the kinds, and the organic causes of the Alphabetic Elements have long since been recorded, with accurate detail; That Quantity or the Time of syllabic utterance, together with the subject of Pause, had been distinguished only by a few indefinite terms, until Mr. Steele, with discriminative perception, applied to speech some of the principles and symbols of musical notation; That Accent or the means of distinguishing a syllable by stress or intensity of voice, has been definitely described in English orthoepy, both as to its places and degrees; That this syllabic stress, though attentively regarded in the grammatical institute of the Greeks, is yet in their records, so confounded with some indistinct idea of the sliding rise, fall, and circumflex turn of the voice, that we are left altogether in doubt, as to their systematic and separate use of these different functions; That Emphasis, when restricted to the purpose of making one or more words conspicuous, by force or intensity of voice, has long been a subject of rhetorical attention; Mr. Walker being the first among modern Elocutionists, who attempted, under the terms upward and downward slide, to connect any formal idea of Intonation with it: And finally, that the analysis of Intonation has hardly been extended beyond the recorded knowledge of the ancients. Greek and Roman writers tell us of the acute,

grave, and circumflex movements; and these, with the newly described inverted-circumflex, have, at a recent date, by Mr. Steele and Mr. Walker, first been vaguely regarded, in English speech.

These four general heads of intonation are truly drawn from nature; yet, with the present indefinite meaning of their terms, they are useless for practical instruction, and no less imperfectly designate the measurable modifications of speech, than the four cardinal terms of the compass describe all the points, distances, and contents of space.

The discovery of the above mentioned distinctions in intonation, which must indeed form the outline of all nicer discrimination, was the result of philosophical inquiry. A much more abundant, but not more precise nomenclature has been derived from criticism. The following phrases are extracted from a description of Mr. Garrick's manner of reading the Church-service, and have an especial reference to the Intonation of his voice: 'Even tenor of smooth regular delivery,' 'Fervent tone,' 'Sincerity of devotional expression,' 'Repentant tone,' 'Reverential tone,' 'Evenness of voice,' 'Tone of solemn dignity,' 'Of supplication,' 'Of sorrow, and contrition.'

Those who know what constitutes accuracy of language, must confess that these, and similar attempts to name the means of vocal expression, have no more claim to the title of intelligible description, than belongs to the rambling signification of vulgar nomenclature. We seem not to be aware, that no describable perceptions are associated with such common phrases of criticism, until required to illustrate them by some definite discrimination of vocal sounds. 'Grandeur of feeling,' says a writer, in laying down the rules of elocution, 'should be expressed with pomp and magnificence of tone;' as if the words, pomp and magnificence were specifications of perceptible 'tones;' and thus explanatory and definite terms for some well-known forms and uses of the voice. But as these words describe no audible function, they can in this case denote indefinitely, only a feeling or state of mind; and are therefore, convertible with the term, grandeur of feeling, which denotes

indefinitely only a state of mind. We may therefore presume, from their having no reference to assignable conditions of the voice; if the writer had been, conversely asked, how 'pomp and magnificence of feeling' should be expressed, he would, with no more meaning, have answered; by 'grandeur of tone.' Such rules for the expression of speech, though abounding in our systems of elocution, are resolvable, only into words with no explanatory meaning. Nor can any weight of authority give them the power of description; since the terms 'sorrowful expression,' and 'tone of solemn dignity,' in the precepts of an accomplished Elocutionist, have no more logical precision as to the modes, forms, degrees, and varieties of pitch, time, and force of voice, than those of 'fine-turned cadence,' and 'chaste modulation,' in the idle criticism of a daily gazette.

All arts and sciences appear under two different conditions. They may be seen through the medium of terms of vague signification, suited to the limited knowledge and feeble senses of the ignorant, in every caste of society. Those who view them under this condition, in vainly pretending to discriminate, express nothing but their thoughtless approbation. In the other light, they are shown in definite delineation, by a language of unchangeable meaning; and independently of the perversions, which slender ability, natural temper, or momentary humor may create. He who thus surveys an art, will in expressing his approbation, always reflect and discriminate.

Some branches of the art of speaking, are even at this late period, scarcely removed from the first of these conditions. This however, will not seem strange, when we for a moment consider its cause. There is no growth of intellect from nothing; no 'equivocal generation' in knowledge. It always springs from the obvious seeds of itself; and these are first planted in the mind, by definite perceptions and explanatory terms. But the elementary forms of Intonation, are an essential constituent of expressive speech; and though constantly heard, have never been named: the studious inquirer has therefore wanted a language for that *meaning* of the voice, which he has always *felt*. The fulness of nomenclature in an art is

directly proportional to the degree of its improvement; and the accuracy of its terms ensures the precision of its systematic rules. The few and indeterminate designations of the modes of the voice in Reading, compared with the number and accuracy of the terms in Music, imply the different manner in which each has been cultivated. The inquirers into the subject of speech, have unproductively given up their judgments to authority, and their pens to quotation. The musician has devoted his ear to observation and experiment, and in their path has persisted onward to success. The words, quick, slow, long, short, loud, soft, rise, fall, and turn, indefinite as they are, include nearly all the discriminative terms of Elocution. How far they fall short of an enumeration of every precise and elegant use of the voice, and how fairly the cause of the vague and limited condition of our knowledge is here represented, shall be determined on a retrospective review by an age to come, when the ear will have made deliberate examination.

A conviction of the imperfect state of our knowledge in certain branches of the Art of Speaking, first suggested the design of the ensuing investigation; while a hope that others might assist in the completion of a desirable measurement and method of the voice, induced me to set the present publication before them. If it should not furnish a plan for the future establishment of the principles of Intonation, Time, and Force; I must still continue to believe, without controversy, in the attainable and practical benefits of such a work.

I cannot, at this time; when Popularity, in ruling every thing else, has presumed to be the directive Master of Taste; withhold a few remarks on the importance of general principles, in the Fine Arts; since these principles are not only the sure Foundation and Preservative defense of a steadfast Intellectual Taste, as distinguished from a Taste of changeable preferences, and caprice; but are at the same time, the most effective means for exalting it. And although the entire want of such principles, in the use of Intonation, has unnecessarily led to the belief that they cannot be instituted, it will be shown in the following essay; they are not only as essential but like-

wise as attainable in Elocution, as in any other art which employs the judgment, and interests the imagination.

Those persons who receive the highest intellectual enjoyment from the works of art, know well, that its fulness and durability are chiefly derived from that power of broad and exact discernment, which is acquired by experience, and time, and by a disciplined inquiry into the principles of taste that direct their production. A knowledge of these principles constitutes the executive faculty of the artist, and gives delight to him who contemplates the work. Whatever the physical susceptibility may be, it is not the impression of form, or color, or sound, passively received by the eye or ear, that creates an enlightened perception of the objects of the fine arts. Delicate organization, call it 'Genius' here if you please, is indeed essential to this perception; still it is the united activity of the senses and the brain, in the work of observation and comparison, together with the development of new, and the application of pre-established rules; which by unfolding the latent tendencies of this physical susceptibility, constitutes the extended, the discriminative, and the enduring pleasure of taste. And if there is yet to be discovered some surpassing efficacy of art, for a surpassing intellectual delight, it can never be accomplished, except through the influence of comprehensive and still accumulating precepts; derived indeed from the study of nature, but applied to represent her chosen, corrected, and combined individualities; and thereby, under the human eye at least, to generalize and exalt even that Nature, in form if not in purpose, above herself.

Besides the sources of contemplative pleasure, and the means of preservation and improvement in an art, afforded by principles, their influence is operative after a temporary decline, or total loss of its practice. They effect a speedy restoration when the influence of evil example has passed away, or a tradition of former excellence has produced a desire for its revival. The definite description of elementary constituents, and the statement of the rule of their use, are particularly necessary in the art of speaking-well; since its passing exercise leaves no record

of itself. The works of art, without an explanation of their meaning and use, are often as deep an enigma, as the works of nature; and a long course of observation is in each case equally required, to note and class their phenomena, and to discover their formal, their efficient, and their final causes.

Although the ancients have left us abundant eulogistic anecdotes on the art of Painting, they have done little more than allude to those principles of composition, design, light and shade, and coloring, by which their great masters improved upon nature, while they professed to imitate her; and the want of a knowledge of these, even with the benefits of patronage, was one cause of the delay of at least two centuries, in the gradual progress of the art to its full restoration, in modern Europe. Stories of the graces of ancient Design were revolved in the minds of the image-makers of Italy, and of the decorators of cloisters, like the problems of the mechanical wonders of Archimedes, that were not to be solved by record or tradition.

Ancient architecture has, by means of the fragments of its ruins, been revived in modern days, to a degree attainable through precision of measurement; and under this view, its remains have furnished the highest examples for imitation. Delicate observation, aided by a refined taste in other arts, is yet required, to retrieve the knowledge of those principles which must have directed the taste of the Greeks; but of which Vitruvius gave only an imperfect sketch, while compiling a popular book for builders; and which Pausanias, in his hurried tour, forgot to set down, as the proper preface to his Inventory of temples.

If the Greek writers on music had not furnished us with a knowledge of the ancient scales, and of the principles that directed their construction and uses, the records of Choragic monuments and the accounts of the Odeum, would only have excited our wonder at the extraordinary power of instrumental sound. The inventive mind of Guido, instead of completing the modern scale, might have only laid its foundation, by fixing

a single chord across a shell, and the finished system of modern harmony might now have been just begun.

Such is the view we take of arts directed by principles, or in other words, by precepts collected from experience, for designing, executing, preserving, and reviving the great and desirable works of usefulness and taste: precepts accumulated by the efforts of keen and industrious observation, looking to the eventual aid of Time; who, himself never working impatiently, becomes the great wonder-worker of all intellectual, as well as of all physical creation.

The following essay exhibits an attempt to describe the constituents of speech, and the principles of their application, with a precision that may enable criticism to be systematic and instructive, and thus afford readers at other times and places, the means of comprehending its discriminations.

Discussions on the subject of standard principles, in some of the arts, have always involved the question of their origin; and nature has generally been assumed as the source.

There are two conditions under which nature affords her governing rules, for rules are only directive principles. In one, she is taken as the model for exact imitation, in those branches of art which profess to copy her full and actual details; as exemplified by the faultless and exquisite artistic delineations, in the various departments of Natural History. Here individual nature is the standard; and here the excellence of art consists, in the whole-truth of the resemblance, without the least superfluous ideal-touch. In the other, where it is the purpose of art to exalt its creations, by an imaginative correcting of what to our eye, appears to be the exceptionable details of nature, or by a selection from her scattered constituents of beauty; the rule is the result of a congenial knowledge, and judgment, exhibited in strong similarity among persons of equal instinct and cultivation: which, if it does not prove conformity in taste to be the development of an invariable law of nature, in the human mind, at least affords education the means to trace the causes of beauty and deformity; and thus to ordain a satisfactory and enduring system of laws for itself.

The uses of the voice have not yet been brought under either of these conditions. For the first; Nature or that unenlightened, or rather deformed instinct commonly called natural speech, does not afford examples of individual excellence; and has perhaps never furnished a single instance, worthy in all respects to be copied. For the second condition; from the want of a full knowledge and definite nomenclature of the constituents of speech, and careful experiments on the vocal signs of thought and passion; there has never been that clear perception of the characteristic causes of beauty and deformity, which would warrant the institution of a standard, either by the method of selection, or by that of the exalting or corrective power of the imagination. The highest achievements in statuary, painting, and the landscape, consist of those ideal or invented forms and compositions, never perhaps found singly-existent, or purely associated in nature; but which in the estimation of Cultivated Taste, and its perfecting agency, may far surpass her individual productions.

The following analytic history of the human voice will enable an Elocutionist of any nation, to frame a didactic system for his own native and familiar speech. Since it shows that the vocal signs of expression have a universality, coexistent with the prevalence of human thought and passion; and that a grammar of elocution, like that of music, must be one and the same for the whole family of man. He will also find the outline of a system of principles, I have ventured to propose, on a survey of those properties of utterance, which seem to me, accommodated to the taste of the cultivated ear; and which being rarely, if ever found in corrupted nature, though still within the reach of natural science; may in analogy with the highest character of the above named arts, be called the Ideal Beauty of speech. Believing, that no one age or nation has yet been able to prove its claim to superiority in the Art of speech, I have presumed to make a universal application of the system of the following work, on the ground, of the unity of the laws of nature, and of the universality, as we shall show, of the fixed

and describable relations between the states of thought and passion, and the vocal signs, which respectively denote them.

This undertaking is indeed opposed to a vulgar error. The inscrutable character, as it is affirmed, and the fancied infinity, of the vocal movements, together with the rapid course and perpetual variation of utterance, are considered as insuperable obstacles to a precise description of the detail and system of the speaking voice. This objection will be hereafter answered, otherwise than by contentious argument. But we may here, only ask; if there is no other opportunity to count the radii of a wheel than in the race; or to number and describe the individuals of a herd, except in the promiscuous mingling of their flight. Music, with its infinitude of details, must still have been a mystery, could the knowledge of its intervals and its time have been caught-up, only from the multiplied combinations and rapid execution of the orchestra. The accuracy of mathematical calculation, joined with the sober patience of the ear over a deliberate practice on its constituents; has not had more success in disclosing the system of this beautiful and luminous science, than a similar watchfulness over the deliberate movements of speech will afford, for designating the hitherto unrecorded phenomena of the voice. If there is any purpose in the works of nature, or any foredoomed efficiency of means to complete the circle of her designs, we shall find, on the development of her vocal system, some uniform and appropriate rules; within the pale of which the voice should be variously exercised, to give light to the understanding, and pleasure to the ear.

The accurate sciences, and the fine arts, without our having regard to the simplicity of those Primary Causes, in the mind, which the more deeply they are viewed, the more we may perceive only a *varied unity* in their effects; have been contrasted by the *kinds*, rather than as it should be, by the *degrees* of their claims to truth. The careless argument assumes, that taste is merely a wavering thought, or feeling among mankind; and has no rule for their co-perception of grandeur, grace, and beauty, in the selected, or imaginative uses of form, color,

and sound. This assumption is one of the delusions of ignorance. But if there is a similar method of perception among persons of equal taste and education, it must be founded on some general principle of the cultivated intellect. The agreement therefore, arising from the equalizing law of knowledge, gives a character to the principles of taste, analogous at least to that, which by a like constitutional law of the mind, in a general consent on the subject of abstract relationships; forms the full and unquestionable truth of the accurate sciences. Under this view of the foundation of the principles of the fine arts, we must find at last the measure of their truth, as that of the truth of the exact sciences, in the agreement of those who cultivate them. He who knows, that all men of education find the same properties in a circle, may learn by a similar logic, that if the mind should ever be cleared of its human rubbish; particular excellencies of the painter, poet, architect, orator, statuary, composer, landscape improver, and actor, will reach the spring of congenial perception, in those who observe and reflect upon their works, and spread-abroad a varied stream of ever-during approbation. The claim to accuracy of knowledge is the inherent right of every art. It is not consistent with the law of nature, that Truth, upon her simple and impartial seat within the mind, should have her favorites; let all be equally thought-free, strict, and studious, and she will reward them all alike. What has been, in the perverse yet often repentant human intellect, *may* be; and we learn from the history of the so called sagacious Greek; who well knew the fixed and useful truths of Geometry; that those subjects of Natural philosophy, which by a 'New Organ' of the mind, are now reduced to the clearness of experimental knowledge, and taught to the school-boy; were by that very Greek, regarded as too *fleeting* and disputable, to be a matter for observative science, or even to employ the *fleeting* logic of his endless metaphysical disputations.

Though future times may possibly break down the mischievous distinction, which assigns a different kind of logic to different departments of inquiry; and may subject all nature and

art, equally, to the simple and sufficient process of *Observation* and *Classification;* still it may seem to the present age, that between the perception of beauty in the arts, and of the ratios of mathematical quantity, there is little similarity. But, aside from metaphysical sophistry, there can be no other ground for an acknowledged certainty, in our perceptions of the relationships of magnitude and number, than the undivided and unchanging perceptions and belief, of those who sagaciously inquire into them. They agree upon them; because they all pursue a like connected train of observation, or reasoning as this train is usually called; being therein happily separated from the world of wranglers, who taking no part or interest in truth, do not vexatiously disturb their agreement; again, because they all employ the same precision of terms for these relationships, and are more dispassionate in their investigations, than we are accustomed to be, on the many subjects that involve the distractions of our pride, and vanity, and emulation; because they so closely observe the successions, and so strictly, by the commanding symbols of analysis, contemplate the bearing of premises embraced in a conclusion; and finally, not because they employ on the exact sciences, a different mental method; for the mind, apart from its endless ways in popular and scholastic fiction, has only one method; but because the ambitious and worldly attractions of other subjects of knowledge, have left the development of these sciences, together with the application of the above described *Causes* of their success, to the retired and self-contented observation and reflection of earnest, exact, and persevering inquirers. It is trifling to urge, that the properties of a Conic Section are eternal entities of 'pure intellect,' quite independent of our accidental and physical perception of them, and that they would still exist as truths, though they might never be demonstrated. Truth is a comparative term, uncalled for by Nature, who has no relative errors within herself, and was only invented for the uses of a disputatious and imperfectly-percipient being. Besides, the question before us is of knowledge, not of metaphysical notions. Otherwise we might, with like proof of an abstract and eternal rule

of taste, assert that the proportions of a Greek column existed throughout all time, unhewn and unseen in the quarry; like that transcendental conceit of old, which declared; the Venus of Gnidos was not the work of Praxiteles; since Nature herself had concreted within the marble, the boundary but hidden surface of its beauty; the artist, when the statue came to light, having only produced the fragments of his chisel, and the dust of his file. I speak here against an unlimited assertion of the variableness of the thoughtful and effective principles of taste, and not with the presumption, at this time, even to feign for them, a comparison with any established principle of the exact sciences. But there are no degrees in truth; therefore, every mathematical purpose which remains without fulfilment by proof or solution, must submit to its logical classification with the precepts of the arts; though happily distinguished from them, in being free from the interference of Ignorance and Conceit. And yet it may be remarked, in anticipation of what will be shown hereafter, that the Art of Speech, in three of its important modes; namely, Time, with its measurable moments; Intonation, with its measurable intervals; and Force, with its measurable degrees; though not admissible within the pale of exact calculation, is yet upon its border; and when, through future cultivation, it shall take its destined place among the liberal arts, it will be found, at least beside Architecture and Music, those beautiful associations of taste, with mathematical truth; if indeed, from its principles of intonation being broadly and strictly founded in nature, it may not claim to be before them.

Controversies on points involving the leading principles of taste, are generally, contentions of the ignorant with artists, or with one another; and rarely to any great degree, of the differences of educated and intelligent artists among themselves. If the latter are unable to extend the authority, and the benefits of their principles, over the presumptuous part of the multitude; it does not prove that some system of principles may not prevail in the arts, or that artists do not enjoy the delightful effects of it; but, that there is more assuming vanity in the world than fellowship in knowledge. Silence, or modest inquiry

is the duty of the ignorant; and where neither is performed; Nature seems in their case, to have departed from her plan in animal creation, by not withholding from them the litigious faculty of speech.

These differences cannot of themselves, call in question the authority of principles in the arts. Most of the phenomena of cause and effect in Natural Philosophy, are as obvious as proofs of the properties of curves, by the most exact calculus. Still, pretenders in every condition of life are constantly trespassing within the bounds of this science, by the absurdity of their reasonings with each other on points of physical knowledge. Knaves exhibit their schemes for producing Perpetual Motion; and the whole host of learned and unlearned credulity cannot change the influence of those principles, which as yet, have determined the mechanical impossibility.

There is a wholesome kind of conviction in the mind of fools, which forces them to confess their want of knowledge in mathematics, if they have not studied that science. But taste, say they, is 'natural,' therefore every one should have his own. It is true, every one knows what will please himself, in his ignorance; the wise alone know what will please the intelligent, in their education.

In thus advocating the necessity of precepts for the promotion, government, defense, and restoration of taste, I deprecate any inference that these precepts, by furnishing available though even conventional rules for an art, tend to confine it to an unalterable standard. Established principles are not as the barrier of a flood, which in protecting from inroad, sometimes restrictively prevents the opportunities of further conquest; but as the guide and escort of the arts, to acquisitions of wider glory. With an exception of that often misused principle, Variety; their influence over the arts has always insured their advancement, and accompanied their exaltation. The ambitious search after Novelty, which under another name, too often means Variety in the successions of fashion and of schools; has, through the restless designs of vanity, and the influence of

unguarded patronage, ruined more arts than all the destructive ignorance of the barbarian.

It will perhaps be said; we learn from experience, that a high advancement in the arts may lead to perversion from their original purpose. This indeed has sometimes been the case. By increasing the difficulties of musical execution, in the voice and on instruments, this art is, through the singularities of mechanical skill, the varied tricks of interest and ambition, and the waywardness of undiscerning patronage, frequently exercised to the indifference or disgust of those, whose approbation would be durable; and to the thoughtless satisfaction of those, whom the united caprice of ignorance and fashion may urge equally to support or to destroy.

A full knowledge of the principles and practice of an art, enables an industrious and aspiring votary to approach perfection; while idle followers are contented with the defaults of imitation. With most men, the labor of the mind, equally with that of the body, ceases with the removal of its necessity; and a shameless dependence on the intellectual alms of others, is not less common, than the populous growth of pauperism upon the increasing provisions of benevolence. The unbounded distributions of wise originality, prompt to excuses for indolence, and to claims for succor, and the empire itself of the art falls at last, under the insurrection and anarchy of its former servile dependents.

But it may be asked by those who think, elocution cannot be taught; what relation do these methodic principles of taste, bear to the spontaneous, and self-directing uses of speech? And why should we seek the assistance of rules, when the instinct of thought and passion unerringly effect all their vocal purposes? For it is the belief of those who cannot perceive the application of analysis and precept to Elocution, that its power consists in the wonder-working of 'genius,' and in proprieties and graces beyond the reach of art. So seem the plainest services of arithmetic to a savage; and so, to the slave, seem all the ways of music which modern art has so accurately penned, as to time, and tune, and momentary grace. Igno-

rance knows not what *has* been done; indolence thinks nothing *can* be done; and both uniting, borrow from the abused eloquence of poetry, an aphorism to justify supineness of inquiry.

It is readily admitted of elocution as of the other esthetic arts, that a full analysis of speech, together with the establishment of a system of principles will not in the present benighted state of the mind, always exempt it from abuse or ruin. But I cannot therefore, refrain from recommending that intellectual, and enlarging cultivation of the instinct of the voice, which must ensure the highest satisfaction, while the art remains uncorrupted, and which, by the description of its constituents and method, will afford the best means for any needed restoration.

Perhaps it is not going too far, to say; the art of speaking, when derived from nature, and defended as well as directed by the adoption and extension of her ascertained rules, does not consist of those purposes and means, that are liable, through an ambitious love of change, to end in corruption. Some of the fine arts may receive the addition of Ornament, properly so called; which in its excess, is alas, too often the precursor of their ruin; and which, holding but a separate relationship to its subject or principal, leaves a refined and guarded taste to order the degree of its application, or its total exclusion. The art of speaking is subject to no such conditions. The representation of thought, and the expression of passion by their respective vocal-signs, are fixed in their amenity by an unalterable instinct; or if this is not granted, by the satisfactory decisions of universal convention. With this ordained constitution of the voice, all addition to the numbered signs of its language is redundancy, and all mis-placed utterance is affectation.

The following history of the voice is addressed especially to those who pursue science with attention and perseverance; who prefer its useful accuracy, to its ostentation; who are satisfied with the 'few, but fit audience;' and who know, from their own happy experience, that exactness of knowledge is the bright felicity of intellect. To inquirers of this character, it need not

be said, that even the rapid flight of speech may be more easily followed, when the general principles of its movements are understood. The hesitation of the ear will be prompted by the mind, and we shall more readily discern what is, by knowing what ought to be.

After the preceding representation of our limited knowledge of the functions of the voice, and upon the promises of a more extended and precise analysis, the reader must be prepared to find in the following essay, a new, but I hope not a distracting nomenclature. When unnamed additions are made to the system and detail of an art, terms must be invented for them; and even when its known phenomena are exhibited under varied relationships, the purpose of description is less perplexed by the novelty of terms, than by an attempt to give another application or meaning to former names.

Many of the varieties of pitch being accurately designated and clearly arranged in music; a part of its nomenclature is, in this essay, transferred to the description of speech; and whenever a language has been purposely framed, I have endeavored to make it, by direct or metaphorical use, purely explanatory of the vocal functions.

Although I have gone deeply into the philosophical history of speech, and have spared no pains in illustrating whatever might from its novelty, be otherwise obscure; I have not pretended to make specific application of all the principles here laid down, to every case of the reading and speaking voice. As the design of this essay is, to promulgate a new Institute of Elocution, I have endeavored to accommodate the full requisitions of the subject, to the limitation of my time, by brief generalities of explanation and of method; which, in holding the light of instruction broadly, yet distinctly, over the whole, may enable others to perceive the relationship of the parts; and thus with the closer and more particular hand of detail, to unite in purpose for the completion of the work. The full devolopment of an art, in all its practical bearings, can be effected only by the united labor of many, and of their lives. Here is the result of the leisure of about three years, snatched

from the daily duty of extensive professional occupation. If in discharging the duties of that profession, I have selected from its physiological department, a subject of inquiry which gives its ultimate services in another art, I have not therein forgotten that Nature, who never is ungrateful to the eyes that watch her, has still her secrets in the human frame, yet to be told for the instruction, health, or happiness of man; the future search after which, may not be without success; and will not be, without the satisfaction experienced in conducting these offered scrutinies of the tongue and ear.

The reception which may await the following work, can be of no important interest to me. By taking care to antedate any expected season of its penalties and rewards, I have already found them in the varied perplexity and pleasure of its accomplishment. I leave it therefore for the service of him, who may in future desire to read the history of his voice. The system here presented will satisfy much of his curiosity; for I feel assured, by the result of the rigid method of observation employed throughout the inquiry, that if science should ever come to one consent on this point, it will not differ essentially from the ensuing record. The world has long asked for light on this subject. It may not choose to accept it now; but having idly suffered its own opportunity for discovery to go by, it must, under any capricious postponement, at last receive it here.

Sir Joshua Reynolds has a pretty thought, on the labors of ambition and the choice of fame. I do not remember his words exactly; but he figures the present age and posterity as rivals, and those who receive the favor of one, as being outcasts from the other. This condition, while it allows a full but transient satisfaction to the zeal which works only for a present reward, does not exclude all prospect from those who are contented in the anticipation of deferred success. Truth, whose first steps should be always vigorous and alone, is often obliged to lean for support and progress on the arm of Time; who then only, when supporting her, seems to have laid aside his wings.

Philadelphia, January, 1827.

THE

PHILOSOPHY

OF

THE HUMAN VOICE.

SECTION I.

Of the general Divisions of Vocal Sound: with a more particular account of its Pitch.

All the constituents of the human voice, may be referred to the five following Modes:

QUALITY,
FORCE,
TIME,
ABRUPTNESS,
PITCH.

The detail of these five modes, and of the multiplied combination of their several forms, degrees, and varieties, includes the enumeration of all the Articulating and the Expressive powers of speech.

The extension of knowledge calls for an additional nomenclature; and new facts and principles on the subject of the voice, will require new terms for the description and arrangement of them. It is therefore proper to show, how far common nomenclature fulfils the purpose of explanation and division; and to provide the means by which an obvious deficiency may be supplied.

The terms by which the *Quality* or kind of voice is distinguished, are; rough, smooth, harsh, full, thin, musical, and some others of the same metaphorical structure. They are sufficiently numerous; and as descriptive as possible, without reference to exemplar sounds. Vocalists have proposed to distinguish the singing voice, by its resemblance to the sound of the reed, the string, and the musical-glass. The sub-animals afford analogies to the different qualities in the human voice.

For the specifications of *Force*, we use the words; strong, weak, loud, soft, forcible, and feeble. These are indefinite in their indication, and without any fixed relationship in degree. Music has more orderly and numerously distinguished the varieties of force, by its series of terms from Pianissimo to Fortissimo. I shall, in its proper place, make some new distinctions in the manner of employing this mode.

Time, in speaking, is denoted by the terms; long, short, quick, slow, and rapid. Music has a more precise scale of relationship, in its order of signs from semibreve to double-demi-semiquaver. The single or unaccompanied sound of speech does not call for that nicety in Time, which the concerting of music requires; yet there is need of more precision in designating its degrees, than the usual terms of prosody afford. Mr. Steele gives examples of an application of the symbols of music, to his idea of the time of discourse. I shall hereafter make a division of this mode, with reference to English syllables, and to their employment in speech.

I use the term *Abruptness*, to signify the sudden and full discharge of sound, as contradistinguished from its more gradual emission. Abruptness is well represented by the explosive notes which may be executed on the bassoon, and by a quick touch on the organ. I have given this mode of the voice, the place and importance of a general head, not only as an expressive agent in speech, but because its characteristic explosion is peculiar, and quite distinct from the mode of Force; with which, from its admitting degrees of intensity, it might seem to be identical.

The variations of *Pitch* are denoted by the words; rise and

fall, high and low, acute and grave. The vague import and the insufficiency of this division were shown in our introduction: and as the following history of the voice makes especial reference to this mode, and gives a minute detail of its numerous forms and varieties, it is necessary to adopt a more extended, and more definite nomenclature.

It happened well, for our assistance in developing the phenomena of speech, that most of the forms of pitch were long ago observed, analyzed, and named, in the proper science of music. Some of its uses however, in the speaking voice, are not technically known in that science. For these I have made a language. But most of the constituents of the musical system, though differently employed, are also found in speech. It is advisable therefore, to adopt the musical terms for these identical functions: since they are already known to many, and may, through elementary treatises, be easily learned by all; and since the application of different names, to things of essential resemblance, would counteract one great object of philosophy; which is, to include all similar phenomena under the same verbal classes; notwithstanding they may happen to be separated, by place and name, in our artificial arrangements. In collecting facts from Nature, who is no respecter of position or title, we must take them where we find them, and class them, just as they agree. I shall therefore give a concise account of the terms by which the forms of pitch are distinguished in music.

In entering upon this elementary and important explanation, wherein a recognition of sound, is absolutely necessary for comprehending the subsequent parts of this work; I must beg the reader not to be discouraged by temporary difficulty. He who has been taught the principles of instrumental or of vocal music, and is able to execute accurately what is called the Scale or *Gammut*, will understand the following descriptions, without much hesitation. While he who is ignorant of the relations of musical sounds, and of the regular scale by which they have been arranged, must on this, as on so many other subjects of the school which need perceptible illustration, have

recourse to a living instructor. He can generally find at hand, instrumental performers, or singing masters, or the clerk of some neighboring church, who will exemplify to his satisfaction all that is merely descriptive here.

The reader is not referred indiscriminately, to musicians and singers, for any assistance in his application of the principles of music to the analysis of speech. The system of mechanical formality to which many of them have in a great degree circumscribed their views, together with the wasteful industry of their perpetual practice upon difficulties has, generally speaking, so limited their perceptive faculty, that the most striking analogy in other things, to points of their own art, is rarely first observed by them; but they know well their daily practical routine. To them therefore the reader is referred, for exemplification of a technical nomenclature, which I have here, only the means of words and diagram to explain.

For an elementary account of the mathematical and mechanical investigation of the formal causes of Sound, the reader is referred to writers on *Acoustics*. By them, the whole of its phenomena have been assigned to two general divisions: Noise, formed by Irregular, and Musical or Tunable sound, by Regular, vibrations. It is difficult however, to draw an exact line of separation between these divisions; since even noise, when continued, has however rude and obscure, a certain kind of musical capability, and may have more or less of an awkward variation in pitch. But the obvious differences in the two cases, are sufficient for the purposes of this essay; though we shall hardly refer to the effect of noise, except in designating those remarkable and deafening assaults upon the ear, by the combined vociferations, and instrumental crashes of a full-assembled Opera-Chorus. Corresponding to the above distinctions, I shall regard sound as Tunable, and Untunable; and shall consider the former as properly including vocal and instrumento-musical sound.

As Speech and Music, when regarded under the Mode of pitch, are sub-divisions of the General Science of Tunable Sound, the reader will perceive the necessity of designating

and explaining those terms which belong alike to both; or are restrictively appropriated to each.

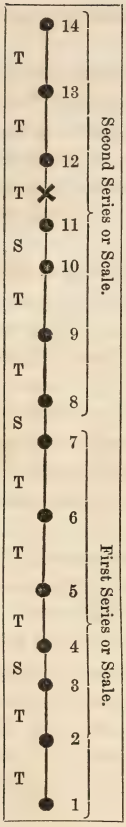
The term Pitch is applied to the variations of tunable sound, between its lowest and its highest appreciable degree. This variation between gravity and acuteness, is represented in the human voice, by the two extremes of hoarseness, and screaming.

The different degrees of Pitch in music are denoted by what is called the *Scale;* the formation of which may be thus illustrated.

When the bow is drawn across a string of a Violin, and the finger at the same time gradually moved, with continued pressure on the string, from its lower attachment to any distance upwards, a *mewing* sound, if I may so call it, is heard. This mewing is caused by the gradual change from gravity to acuteness, through the gradual shortening of the string: and as it thus rises by a succession of uninterrupted momentary changes, each continuous or concreted, as it were, in its increments of time and of motion, I shall call it *Concrete* sound. This movement of pitch, on the violin, is termed a *Slide.*

The reader may himself exemplify this concrete sound, by uttering the single syllable *aye*, as if he were asking a question with the expression of earnest surprise, yet rather deliberately; beginning at the lowest, and ending at the highest limit of his voice. The gradual rising-movement in this case is concrete: yet as the voice, and any other tunable sound may be continued in one uninterrupted movement upon the *same line* of pitch, without rising or falling; it is proper to remark, that the term Concrete is in this essay, applied only to an uninterrupted movement in a *rising*, and in a *falling* direction.

Now, the sounds of what is called the *Scale*, in Music, do *not* rise by a connected or concrete movement; but are made, by drawing the bow, only while the finger is held stationary at certain successive places on the string: thus showing an interruption of the continuous upward slide. These places are seven in number; their distances from each other being determined by a natural law, and rendered precisely measurable by a scientific rule for subdividing the string, which we



need not consider here. Other sounds still ascending on the string above these seven, may be made by a similar interrupted progression. But since the second series of seven sounds, though of higher pitch, yet adjusted by the same rule; do each to each in order, so nearly accord with the first seven, that they may be considered as a kind of repetition of them; and as the same is true of all the series of seven, that may be formed between the lowest and the highest limit of sound; the whole extent of variation in acutenes and gravity, is regarded as consisting of the simple scale of seven sounds, repeated in different series or ranges of pitch.

The sound at each of these places of the scale is continued on the *same* line of pitch, and may thus be called Linear, or Level, or Protracted.

On the margin, a diagram represents the places where we suppose the string to be pressed, and the level line of pitch to be made, when the bow is drawn: the black disks on the line, at the places of two of the repeated series of seven sounds, being marked numerically: the initials T and S, respectively denoting the terms, Tone and Semitone, which will presently be explained.

Upon comparing this picture with the above account of the production of *concrete* sound, and supposing the concrete progression upon the string to be represented by the continuous vertical line of the diagram, on which these numerical places are marked by the disks; it is obvious, that portions of the concrete must be unheard, when the bow is drawn, only while the finger is stationary at the several places. The sounds thus separately produced at these places, with an omission of the intermediate concrete, I shall call *Discrete Sounds*. These, when heard

successively in a given order, as represented by the diagram, constitute a *Discrete Scale.**

The explanation thus given of the manner of concrete and discrete progressions, in an upward direction, is to be understood of the downward course, under a reverse movement of the gradual slide, and of the interrupted sound, on the string.

The variations of pitch on most musical instruments are discrete. The violin and its varieties derive much of their expressive power, from being susceptible of the concrete movement; and it is one of the great sources, as will be shown hereafter, of Expression in the human voice.

The several places at which we suppose the sounds to be made in the discrete progression, are numerically designated in the diagram, and are called the *Places*, *Points*, or *Degrees* of the scale. Any two degrees are, by relative position, called *Proximate*, when they are next to each other; and *Remote*, when they include more than proximate degrees between them.

The distance between any two points in the scale, either proximate or remote, is called an *Interval.* A musical interval was by the Greeks, defined to be a 'quantity of a certain kind, terminated by a graver and an acuter sound.' But for particular application to speech, it is necessary to regard that quantity as either continuous *sound*, or imaginary *space;* and to consider the *effect* of the transit of the voice from one degree of the scale to another, as constituting an interval, whether the voice is concretely heard, or discretely omitted between

* This continuity and this disjunction of the line of pitch are known to most musicians, only under the respective names of Slide, and Skip. The terms concrete and discrete, as here applied, are borrowed from mathematics; in which science they designate the two great generic divisions of quantity. Thus Magnitude is the concrete quantity; for the lines, surfaces, and solids which constitute it, have their respective parts, so to speak, *concreted* or united immediately with each other: whereas Number is the discrete quantity; since the distinct succession of its constituent units is altogether different from the above described linear continuity.

The most familiar illustration of these terms, applied to the two kinds of quantity in musical sound, is furnished by the form of a ladder, the side rails representing the concrete, and the rounds the discrete.

them. The intervals in their proximate order, are measured as follows:*

The interval, or the quantity of concrete voice either *heard*, or *omitted*, between the first and the second places, as numbered in the diagram, is called a *Tone*.†

That between the second and third is likewise a *tone*.

That between the third and fourth, which appears in the diagram as but half the space of a tone, is called a *Semitone*.

The interval between the fourth and fifth, fifth and sixth, sixth and seventh, is each a tone; and lastly, that between the seventh, and the eighth or first of the next series, a semitone.

The intervals between the degrees of the scale, either proximate or remote, are designated numerically; the extreme degrees being inclusively counted. Thus, from the second to the third, or from the sixth to the seventh, is the interval of a second or tone; from the second to the sixth, or from the fourth to the eighth, is the interval of a fifth. And so of the rest; the numerical name of any interval being the same, when taken in an upward, or in a downward direction.

Though the several discrete sounds of the scale are named according to their ordinal number, yet the first, relatively to its

* The well-informed reader should regard this general view of the scale, and the manner of its illustration, with a thoughtfulness of my design. I omit the theoretic distinction of greater and lesser tone, of diatonic and chromatic semitone, and of the major and minor scale, together with other particulars, both melodial and harmonic; with an intention to notice only what is preparatory to the description of speech.

† The reader must bear in mind, that the word *tone* in this essay, designates *only* a certain *interval of pitch;* since common language applies it alike to pitch, quality, force and time; as in the phrases 'high and low tones of the voice,' 'musical, rustic and silver tones;' 'an emphatic or loud tone;' and a 'deliberate, quick and drawling tone.' Even music, with all its scientific precision, is not free from slight confusion on this point. For while it employs the word *tone*, for that *interval* to which we restrict its use, it at the same time, designates *quality*, in the terms, 'tone of the flute,' and of other instruments, and the 'pure tone' of the vocalist. The French word *timbre*, corresponding to our *quality*, and sometimes applied to the voice, would, in common English pronunciation, soon get into downright ship *timber*. Let us not be 'frightened at the sound ourselves have made,' but call quality, by the plain English term Quality; the timid recollecting, it comes from a word used by Cicero and Cæsar.

rising series, is generally called the *Key-note*. Consequently, in two or more series of scales, the eighth sound, or *Octave* as it is called, of the preceding is always the key-note of the succeeding scale; as in the vertical diagram, the sound at the eighth place, is the octave of the first series, and the key-note of the second.

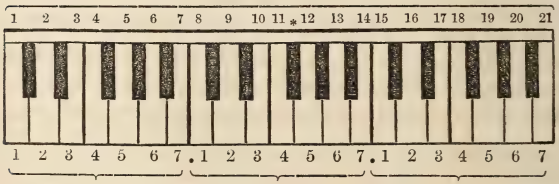
The succession of the seven sounds of any one series, to which the octave is usually added, is called the *Natural* or *Diatonic Scale*. It consists of five tones and two semitones; the latter being the intervals between its third and fourth, and its seventh and eighth degrees. The scale then contains these several kinds of intervals; a semitone; a second, or whole tone; a third; fourth; fifth; sixth; seventh; and octave.

By the diagram, the interval between the second and fourth degrees is numerically a third, yet contains but one tone and a semitone; whereas, that between the first and third degrees, still numerically the interval of a third, contains two whole tones. From this difference in constituency, and extent, the former is called a *Minor Third*, and the latter a *Major Third*. But since the minor third is never used in correct speech, the term *Third* will in this work, except where the minor is specified, always refer to the major interval.

Having thus far, described the construction of the Musical Scale, I here advise the reader, who may not be a musician, and who may be ignorant of the effect of the sounds of that scale; to ask, from some qualified master, an audible example of its upward and downward progression, and of its several intervals. This he will give, under that practical exercise on the scale called in the language of vocal science, *Solfaing*. Let the reader studiously imitate this exemplification, and commit it to memory. If destitute of what is called a musical ear, let him not think himself unable to discriminate those intervals, which he has now learned to be a part of music. In communities where the cultivation of this art is general, these things are all learned, by thousands who, with their natural ear, would never have caught the simplest phrase of a popular song. And surely there is no one, into whose hands this book will ever fall,

who can possibly avoid perceiving the several differences of meaning, or expression, in the speaking voice; when he is addressed in the language of narrative, surprise, complaint, authority, or interrogation. Now these various expressive effects are perceptible to him, and accurately so, only as concrete or discrete movements of the voice through certain appropriate intervals of the scale. His ear therefore does *really* recognize these movements; these *intervals of the speaking scale.* I only give to his understanding and his tongue, their musical method and names.

When an instructor cannot be met with, the use of a well-tuned Piano-Forte may assist those who have no acquaintance with the scale. On the key-board of this instrument there is a front row of white *keys*, as they are called, and a rear row of black ones. A representation of their forms and positions, is given in the following diagram; where a portion of the *Great Scale;* or as its whole extent is called, the *Compass* of the instrument; is shown; the white keys being numbered above, in continuation as far as twenty-one; and below, in a repeated series of seven.



Any one of the *series* of seven white keys, of which there are three in the diagram; when struck successively ascending from left to right, gives the seven *discrete* rising sounds of the diatonic scale. The black keys are set between the white ones, to divide the whole tones into semitones. Hence, the black keys are wanting at the semitonic intervals of the scale, where their purpose cannot apply. This omission visibly separates the black keys alternately into pairs and triplets.

With the foregoing explanation, the reader can have no difficulty in finding a diatonic series on the *white* keys of a Piano-Forte; since the key-note or beginning of the series always lies next below the *pair* of black keys. Let him then, on that series which suits the pitch of his speaking voice, utter one of the vowels or any of its syllabic combinations, in unison with the instrumental sounds, both in their proximate succession of a tone, and in the wider transitions between remote degrees of the scale; till the whole is familiar to his ear, and at the call of memory. It is true, the Piano-Forte can show him only the *discrete* movements of pitch; but when these are cognizable, and under command, the *concrete* may readily be measured by them. But to proceed with our explanation.

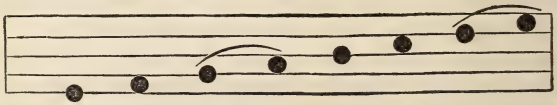
The linear, level, or protracted sound at any of the places of the discrete scale, is called a *Note*. This term *note*, is to be carefully distinguished from that of *Tone*, which as before stated, signifies not a level *line* of sound, but a rising or falling interval of pitch; and in this essay, is applied, either to the concrete transit of the voice between any two adjoining degrees, except those bounding a semitone, or to the amount of space between such degrees, when the transit is discrete.

As the term *tone* is thus used for the interval of a second, under the two conditions of concrete and discrete pitch, so are the terms of other intervals, included between *remote* degrees; for the voice may move concretely through these intervals, or *notes* may be made at these degrees, with the omission of the concrete. Let us call the former of these conditions, *Concrete Intervals*, and the latter, *Discrete Intervals:* one being, figuratively, a rising or falling stream of voice, the other a voiceless space.

The *first*, *third*, and *fifth* notes of the diatonic scale, to which the *octave*, as a concording repetition of the first is usually added, differ from the other notes in being more agreeable to the ear when heard in combination, and in immediate succession. The degrees in this order, are also more readily 'hit' by an inexperienced voice, in an endeavor to execute the several discrete intervals of the scale: and that simple instrument the Jews-

harp, and some species of the Horn more readily yield these successive notes, under the faltering attempts of a learner. When therefore the pupil takes his lesson on the scale, let him familiarize his ear to the succession of its *first*, *third*, *fifth* and *octave* notes; omitting the intermediate degrees. Frequent reference will be made hereafter, to his perceptions on this point.

Below, is a representation of the manner in which musicians set their symbols for the diatonic sounds, on that linear Table called the *Staff*. The staff consists of five horizontal and parallel lines, having four spaces between them. Each space and line represents a degree of the scale; so that from one space or line to the next line or space, is a second; and these degrees are called *conjoint* or *proximate*. When the discrete movement is over a wider interval than a second, it is called a *Skip;* and the degrees are said to be *Remote*. The succession of the scale is here marked by disks, rising from the lowest line to the highest space of the staff; the intervals of the semitones being designated by a brace.



I have thus endeavored to describe the continuous or Concrete movement of sound; and its discrete or interrupted progression through the diatonic scale.

As there are but two semitones in the scale, it is necessary, for the accommodation of instruments with fixed keys, to subdivide the whole tones. The manner of the subdivision may be thus described.*

* As the reader has learned above, the form, and places of the semitone, it is not essential that he should strictly attend to the detailed explanation, in the two following paragraphs; since most of it is not applicable to speech. I say this, only in reference to his finding it difficult. In letting him know, there is a succession of degrees, called the Semitonic Scale, I describe the manner of its construction; for with a knowledge of this, his ideas of the relations between Music and Speech will be more extended and precise. Let him then understand it, if not too troublesome; being mindful to read the last two sentences of the second paragraph.

In any series of seven notes, as the first marked in the preceding vertical diagram of the scale, and in that of the white keys of the key-board, let us assume the *Fifth*, as the first or key-note of a new series. This with its octave, will extend to the place numbered twelve. Six of its places in their rising order, from five to ten, will have right positions; and thus far, the intervals of tone and semitone will exhibit the proper successions of the diatonic scale. But the interval between the tenth and eleventh is a semitone, and that between the eleventh and twelfth a tone; whereas, by the rule for constructing the scale, the order should be reversed. For the tenth, eleventh, and twelfth marked in the diagrams, are respectively the sixth, seventh, and eighth of the new series assumed from the fifth. When therefore the tone, or interval from eleven to twelve, is subdivided into two semitones, as shown by a cross in the vertical diagram, and by a black key below the star in that of the key-board; and the transit is then made from the tenth place, to this point of division; two semitones, making thus one whole tone, are passed over; the interval from this point of division to the twelfth is a semitone, and thus the constituent intervals of the diatonic scale in this *second* series, are obtained.

Now, to continue a subdivision of the whole tones of the scale, by *rising* a fifth on the previous series, would soon carry us beyond the limit of our diagrams. But we must observe, that the fifth above a key-note, holds the same relative position in a scale, as the fourth below it. If then, for the key-note of a *third* series, we take the fifth *above* the key-note of the second series, or the fourth below it, they will be respectively the ninth and the second of the diagrams; and these are considered the same, because they each have the like position of second in the two series of the key-board. Thus a subdivision of the whole tone, between the fifteenth and sixteenth, on the key-board, if the fifth above is taken, or between the eighth and ninth if the fourth below; will, with the subdivision in the preceding series, give the constituent diatonic intervals of this third series. And thus progressively, by taking the fifth above the key-note of the previous series, or the fourth below it, and

using the previous subdivisions, every place of the scale may become the first of a series; and every whole tone may thereby be divided, as shown by the black keys in the diagram of the key-board. This division produces a series of semitones. When therefore the progression is made by them, the order of degrees is called the *Semitonic*, or more commonly the *Chromatic Scale.*

But it is necessary for the future history of speech, that the succession of discrete sounds should be exhibited under still more reduced divisions. These consist in a discrete transition through the scale, by intervals much smaller than a semitone; each point being as it were, rapidly touched by a momentary and abrupt emission of voice. This description may be illustrated by the manner of that noise in the throat called gurgling, and by the neighing of a horse. The analogy here regards principally the momentary duration, frequency, and abruptness of sound; for the gurgling is generally made by a quick iteration on one unvarying or *level line* of pitch. But in the scale now under consideration, each successive pulse of sound is taken at a Minute Discrete-interval *above* the last, till the series reaches the octave. We cannot tell the precise extent of this minute interval, nor the number of pulses in given portions of the scale; since this function is executed in a manner, and with a rapidity that eludes discrimination. Nor is this point material now. My purpose requires it to be known, that the voice does rise and fall, with short and abrupt iterations, through the whole extent of pitch, by discrete steps, less than a semitone. Whether the discrete space is that fractional part of a tone called a *comma*, or some division or multiple of it, we leave to be determined by other means than that of the ear alone. Let us then call this species of movement, the *Tremulous Scale.*

We have thus, four different kinds of progression in pitch; and though in speaking of the concrete, its slide was not called a scale, since its unbroken line has no analogy with the interrupted steps of a discrete succession; yet with a full understanding of its construction, there can be no objection to its being so called.

There are then *Four* scales of pitch. The *Concrete;* in which, from the outset to the termination of the voice, either in rising or falling, there is no appreciable interval, or interruption of continuity.

The *Diatonic;* wherein the discrete transitions are principally by whole tones.

The *Chromatic;* consisting of a discrete succession of semitones: and,

The *Tremulous;* which with its momentary impulses, separated from each other by very minute intervals; has never, as far as I know, been employed on musical instruments, in an upward and a downward progression; the tremolo being a tremor on a straight line of pitch; and the Trill or Shake being as will be shown hereafter, a totally distinct function.

The extent through which the speaking voice is used in any of these four scales, within the limits of distinct articulation, is called the Compass of Speech.*

* There is a musical scale, described by the Greeks, but used only at an early period, called the Enharmonic; which however, has no relation to the natural system of speech; yet from the term 'Enharmonic voice,' employed without explanation by Dionysius Thrax, a Greek grammarian, who lived shortly before the Christian era; it seems to have been inferred, that the spoken intonation of the Ancients was somehow formed on this scale: and though Mr. Steele suffered his observation to be so far overruled by the vague authority of this idea, as to give the diagram of his proposed scale with what he calls an enharmonic division; perhaps a short account of this division, may convince the reader, as we proceed, that it could not have been employed in the proper intonation of what we shall consider Natural speech.

The Greek musical scale consisted of only three intervals, embraced between four degrees, as marked by the strings of their instruments, and was therefore called the Tetrachord. The moderns have made their scale an Octachord, or Octave, by joining two successive Greek scales, with a tone between them: for in our octave, from C to F, and again from G to C, each of the two sets of four degrees, has the like order of their constituent tones and semitones; showing that the tetrachord scale is just half of ours. Now our music employs but one proper scale, the diatonic; for the chromatic is not an independent one, on which a melody can be made with its semitones alone; but is formed, for occasional use, by dividing the whole tones; that the semitones may be employed in other places, than the two which are proper to them, in the natural diatonic succession. Neither in music nor in song, do we technically recognize the Concrete and the Tremulous Scales: and it was the same with the Greeks.

For the purpose of explanation, the scales have been represented separately, though in the practice of the voice they are

The Greek writers describe six different scales; three chromatic; two diatonic; and one enharmonic, formed respectively, by certain subdivisions of the scale into intervals of different extent. For illustration however, we will describe only, what they called the Intense diatonic, and the Enharmonic. Suppose then the Tetrachord to be divided into sixty imaginary parts; and let C, D, E and F be the places, or degrees, including its three intervals; 24 to represent the tone; 12 the semitone; and 6 the quarter-tone, called diesis, or the enharmonic interval. Thus, the Intense-diatonic Tetrachord, which is, when doubled, and united by a tone, the same we now employ, was arranged thus:

C	Tone.	D	Tone.	E	Semitone.	F
	24		24		12	

The Enharmonic tetrachord thus:

C	Ditone.	D	Diesis.	E	Diesis.	F
	48		6		6	

Now as 48, the double of 24 make two tones; and six, the fourth or quarter of 24, the diesis; the enharmonic arrangement, is that of a ditone or major third and two successive quarter-tones.

The Greeks themselves state, that the musical use of the scale was very difficult; and in later times was altogether laid aside: neither of which, as cause or consequence, could have occurred if there had been a natural character in it; for certainly, a continued tune on a succession of its intervals would, to a modern and natural ear, until fashion should recommend it, be altogether ineffective, or very abominable. However this might be, we shall learn hereafter, that speech makes no specifically distinct nor appreciable use of the quarter-tone: showing how the history of the human voice has in this as in so many other ways, been falsified and confused.

The other four scales seem to have had no more of a natural condition, than the Enharmonic; and this leads to the conclusion, that like ourselves, the Greeks used the diatonic as the only scale for agreeable melody, and for any harmony they may have known and practiced.

But why should all the Greek writers have named their other scales, if they never used them? This we cannot answer: but laying aside, for a moment, our prescribed rules for observing, reflecting, and writing, we will offer a passing fancy and no more, upon it.

Since the ear for music, like the eye for Euclid's circle and square, and the tongue for wormwood and honey, is the same now, that it was among the Greeks, we can account for their being satisfied with their unnatural scales, by supposing, First; that a few particular phrases of ritual chants, or of choral responses, formed out of the peculiar succession of the notes of these scales, on some early and imperfect instrument, were so closely associated with the Temple Service, the Sacrifice, the Procession, or with a Popular Obsti-

variously united; since speech makes use of them all. The concrete is always found; and we shall hereafter learn in what manner the diatonic, chromatic, and tremulous scales are joined with it.

The term *Melody* is, in music, applied to a regulated vocal or instrumental use of the diatonic and chromatic scales. The full meaning of the term embraces the further relations of time, rythmus, and pause. I here speak of pitch alone. That effect in music called melody, is produced by the use of the seven notes of the scale, in any agreeable order of their possible permutations, either in a Proximate or Skipping progression. We shall learn hereafter, that the Melody of Speech is founded on a like principle of varied intervals; while it has peculiarities, arising from a systematic use of its concrete, discrete, and tremulous movements, and from its not being affected by the doctrine of what in music is called, *Key*.

The term *Key* is applied to each of the several series of the diatonic scale, on musical instruments. And as it appears by the diagram of the key-board, that the Semitonic divisions of the whole tones of the scale make twelve places; from each of which a diatonic succession may be arranged; so the scale of the piano forte admits of twelve different *keys;* and these being subdivided into Flat and Sharp Keys, make twenty-four in all: but these have no regard to speech. The first note of the succession is called as we said formerly, the *key-note*. The relationship of this to the other notes of the scale is such, that a melody will appear unfinished, if its last sound be not the key-note of the scale, or the octave to it, which is its nearest concord.

It is a condition in music, that a melody formed of the varied permutations of the notes of any one *key*, shall not employ the

nacy in some rude vocal habit, as to reconcile the ear to any oddity and dissonance. Or, second; by supposing, the unnatural melodies or successions on these scales, to be traditions of the canting shouts of barbarian Festivals, originally excited by some wild religious working on the voice; after its manner of working on the eye, in making to itself, without a revolting of truth or taste, the graven image of its Gods, in every outrageous contortion of the human form. But these conjectures are apart from the design of this work.

constituent notes of *another*. Thus in the vertical diagram, there is the first series, with its key-note at number one; and a second with its key-note at five. To form this second series, we divided the tone between the eleventh and twelfth points; to obtain the second semitone of the diatonic scale; and it appears that all the notes are common to the *two* series, except the seventh of the second, marked eleven in the diagram. Now a melody or tune begun on the first series, cannot employ that eleventh, and be agreeable to the ear, except with a design to leave the first series, and afterwards to carry on the tune altogether by the notes of the second. This transition from one series to another is called *Modulation*, or Changing the key. It is employed in vocal and instrumental music, but is not applicable to speech.

The term *Intonation* signifies the act of performing the movements of pitch through any interval of the several scales, whether in speech, in song, or in instrumental use. It therefore regards, only the changes of sound between acuteness and gravity. Intonation is said to be correct or true, when the discrete steps, or concrete slides over the intended interval are made with exactness. Deviation from this precision is called, singing, or playing, or as it may be hereafter, *Speaking* false.*

The term *Cadence* in music, means, a consummation of the desire for a full close in the melody, by the resting of its last sound in the key-note. It will be shown hereafter, that the cadence or close of *speech* is effected in a different manner.

I have thus endeavored to prepare the reader for all that

* Instead of the term Intonation which embraces in music, the doctrine of intervals, and their exact execution; the words Inflection and Modulation have been used by writers, to express only a general and obscure perception of some variation of pitch, in the speaking voice. So entirely have they seemed to overlook the analogy between the scale of music, and of speech, that the English term Intonation, which has been used in the former art, at least a century, to denote the *precise recognition* of intervals; is not, *with this meaning*, to be found, as far as I can learn, in any of the numberless books on elocution, published within this period. I need not say, how often, the description of speech, founded on the identity of its intervals with those of music, will hereafter require the use of this term.

relates to the science and nomenclature of music, in the following description of speech. When a full knowledge of the modes, forms, and uses of the voice will have become familiar, through general instruction and practice, the Art of Speaking will seem to offer less difficulty, by having an admitted system and nomenclature of its own. Now, we are obliged to study another art, to make an Art of it.

In whatever way a pupil may learn or be taught to recognize and to execute the intervals of the scale, let me here again call his attention to the necessity of making himself familiar with a perception of the concrete and discrete movement; when formed not only on simple vowel sounds, but on syllables, the common ground of intonation in speech. Let the pupil then, on any syllable capable of prolongation, rise *concretely*, from the first degree of the scale, to the octave; and from this, immediately return concretely to the first degree, while the effect of the extent of the rising octave remains upon the ear. In like manner, let him ascend and descend through the concrete fifth, third, second, and semitone.

For acquiring familiarity with the *discrete* intervals of speech, the intonation should be performed by means of two syllables. Thus, taking the word *gaily*, let the pupil begin at the first degree of the scale, with *gai*, and by a skip, strike the octave with *ly:* then, in immediate return, while memory of the interval serves him, take *gai* at the octave, and descend to the first, on *ly*. In a similar manner, let the voice be exercised on the discrete fifth, third, second, and semitone.

Facility in executing the *chromatic* movement of speech, is to be attained by plaintively repeating the interjection *ah*, both ascending and descending, between the seventh and eighth degrees of the diatonic scale.

The pupil will acquire a ready command over the *tremulous* intonation, by practising the characteristic tremor of this scale, through the semitone with a plaintive expression, and with laughter, or exultation, through the other intervals.

By frequent practice of these several intonations on single syllables, the voice will be prepared for the precise use of intervals, in the syllabic successions of speech.

The preceding explanations have been extended rather beyond what is absolutely necessary, for comprehending the proper science of Analytic Elocution, now to be first set forth. Thus the function of Key and of Modulation in music, has been described with some care, although speech is not constructed upon the principles of either. It may not however, be uninteresting to some inquirers, to know wherein the differences of the cases consist.

The term Elocution is applied throughout this work to signify the use of the voice, for the representation of thought and passion; and properly includes every form of correct Reading, and of Public, and Colloquial Speech. And yet we shall, by license, often apply the terms Reading and Speaking, each as that of Elocution, to designate the whole of the Art. The words Recitation, Delivery, and Declamation, as well as those designating public Places, and Professions, are not here technically, if at all, employed in reference to vocal character. Styles of elocution may differ, within the rule for justly denoting passion and thought; and this rule should direct alike the style of the Advocate, the Witness, and the Judge; of the Pulpit, the Stage and the Senate; of the Stump-orator; and of the varied voices of conversation, Had there been a more abundant and precise knowledge, of *how* language should be spoken, there would have been much less said of the Person and the Place.

If I should employ the term Reading-aloud, it will not be in contradistinction to ocular perusal. To read, as a term of Elocution, always means to read-aloud. I may however use the term Silent Reading, to signify, not ocular perusal; but the future mental reading of a notation on the staff of speech; in like manner as the notes of music are silently read on the staff of song, by the vocalist, and composer; for I shall endeavor hereafter to show, that a knowledge of the constituents and principles of scientific speech, is as attainable; and an application of them, as practicable and easy; as in the case of scientific music. I adopt from the old Elocutionist, the term 'Reading-well,' and preserve it, as a memorial of the style even of his school, having generally been so bad, that it became

necessary to distinguish an occasional individual from the herd, by his accomplishment in *Reading-well.*

I feel how perplexing it is, I was about to say, it is impossible by description alone, to render the separate parts of a science, so well divided in method yet so closely related in detail, as that of music, clearly intelligible. If what has been said, will enable the reader to understand the system and particulars of the Four Scales, and to execute them, he will not have much difficulty in pursuing our further history of a new and beautiful Physical Science of the Human Voice.

SECTION II

Of the Radical and Vanishing movement of the voice; and its different forms in Speech, Song, and Recitative.

We have been willing to believe, on faith alone, that Nature is wise in the ordination of speech. Let us now show by our works of analysis, in what manner, and with what a perfection of economy, that cannot surpass itself, she manages the simple constituents of the voice, in the production of their unbounded combinations.*

* As I profess, in this work, to draw the history of the human voice, altogether from observation by the ear, and experiment with the tongue, it will be convenient, and even necessary; from the constant reference to the combined agencies that make up the system of speech; to have some brief term to designate what we *imagine* to be the directive principle, or general agent over these subordinate and *perceptible* agencies. I have therefore in the text, adopted an abstract sign for all these agencies, and their effects; in the word Nature; a word often taken in error, and in vain, but not yet obsolete. This Term, this Nature; I use every where, and always with the same meaning when personified, as the representative of an all-sufficient, and ever-present

When the letter *a*, as heard in the word *day*, is pronounced simply as an alphabetic element, without intensity or emotion, and as if it were a continuation, not a close of utterance, two sounds are heard continuously successive. The first has the nominal sound of this letter, and issues with a certain degree of fulness. The last is the element *e*, as heard in *eve*, gradually diminishing to an attenuated close. During the pronunciation, the voice rises by the concrete movement through the interval of a tone or second; the beginning of *a*, and the termination of *e*, being severally the inferior and superior extremes of that tone. The character of this concrete rise may be thus visibly represented.

But as a curvature of lines seems to me, to afford a more graceful analogy to the peculiar effect of this vocal concrete, it will throughout this work be represented thus;

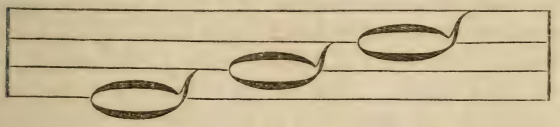
As the above description may not, from the limited extent of the concrete, its delicate structure, and momentary duration, be at once recognized, I shall endeavor to throw some particular light of explanation upon it.

system of causes; which in the broad wisdom of its ordination, and universal consistency of its effects, is the bright and unchanging example of truth, and right, and goodness, and beauty; and worthy of unceasing study and imitation; for beginning, without delusive hopes, the intellectual, the political, the moral, and esthetic refinement of man.

That the sound denoted by the letter *a*, thus uttered concretely, has the *dipthongal* character, will be obvious on deliberately drawing out this single element, as a question put with great surprise. For in this case, its commencement is what I have called the nominal *a*, and its termination in *e*, at a high pitch, is no less distinguishable.

By the same use of an earnest interrogation, the *fulness*, or greater volume of sound upon *a*, and the *diminishing* close in *e*, will be obvious to an attentive ear. Nor is it improbable; the feebleness of this last constituent of *a*, in ordinary pronunciation, is at least one cause, why the dipthongal structure of this element has never, as far as I know, been perceived, or described.

Now, that *a*, uttered simply as the head of the alphabet, without remarkable expression, and as a continuation, not a close of speech; does ascend through the concrete interval of a *tone*, will be manifest to the reader, by his ability to intonate the diatonic scale. For let him ascend *discretely*, by the alternate use of *a* and *e*, prolonging each as a *note*, and making a slight pause between them. This will render him familiar with the relationship of the two elements, when heard on the *extremes* of a tone: as illustrated by the following diagram; where from

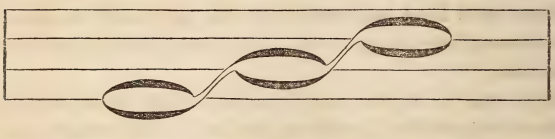


A——e E——e A——e

line to line is one degree, or a tone of the scale; where the oval figure, with its attenuated rising termination, represents the level or protracted *note*, with its final, faint, and rapid concrete issue; and where the different sizes of the subscribed letters may show the proportional duration and volume of voice, in the different parts of each impulse of pronunciation.

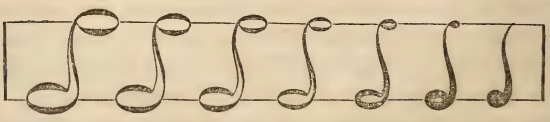
Then let him ascend the scale, by a kind of *union* of the concrete and discrete progressions; that is, by beginning with *a*,

slightly prolonged, and proceeding to *e*, in the second place, without breaking the continuity of sound; and thence after slightly prolonging *e*, passing concretely to *a*, in the third place, as illustrated by the following diagram; where full *notes* are connected by slender *concretes*. This practice will make him familiar with the effect of a concrete rise through a tone, when the upper extreme is rendered remarkable, by the stress and prolongation it receives at the second place of the scale.



A————E————A

Supposing the concrete interval of a tone to be distinguishable, when thus uttered with a full volume of sound on the two extremes *a* and *e*, or with what may be called a double stress or stress on the two extremes of the concrete; it may be proved in the following manner, that the *simple* utterance of *a* in *day*, passes through the same interval. Let the *a* and *e* be repeatedly pronounced with this double stress, united by the weaker concrete, till the effect of the interval is for the moment, impressed upon the ear. Then let the stress on *e* be gradually diminished in the repetition; as illustrated by the series of symbols in the following diagram. The audible *effect* of the last of the series, even with a total cessation of the upper stress, will



A—-E A—e A—e A–e A-e A-e A.e

as far as regards intonation, so resemble, yet faintly, the double stress on the first, that the cases will be admitted as identical. Since then the *tone* is plainly cognizable as the first interval of the scale, when *both* extremes receive the stress; so in returning to the simple pronunciation of *a*, by gradually diminishing the stress at its upper extremity, the perception of this interval will be *kept up* through the progress of the change. In the above experiment we have, to suit the order of our history, begun with the limited interval of a *tone;* but the scholar is informed, that merely for proof of the concrete function, it will be more obvious to him, on the expressive interval of the fifth or octave.

If there should be a doubt, as to the extent of the concrete interval, let stress be applied at its summit. When the interval is a tone, the two sounds will form the commencement of the diatonic scale; for with a little experience, the course of this scale can always be recognized, in the execution of its first and second degrees.

The simple dipthongal sound of *a*, without the summit-stress does then, as we have illustrated it, pass through the concrete interval of a tone; the movement being divided between the sounds of *a* and *e*, the first gliding into the last. But as the question here refers to the extent of the interval traversed, and to its upward direction, as well as to its concrete progress; it is necessary to utter the literal element, without the least expression; for if it be with plaintiveness, surprise, or interrogation; or as a positive command, or the close of a sentence, the concrete will be some other interval than the tone; this *tone* or *second*, being, as will be shown hereafter, the instinctive intonation for simple thought, exclusively of passion.

The peculiar structure of this movement suggested the division of it by terms, into two parts; and the use of these terms, for explanatory purposes in the following history, will show their propriety.

I have called the first part of the concrete, or that of *a*, in the above instance, the *Radical movement;* since, with a full

beginning or opening, the final portion of the concrete proceeds from it as from a base or root.

I have called the last part, or that of *e*, in the example, the *Vanishing movement*, from its becoming gradually weaker as it rises, and finally dying away in the upper extreme of the tone.

It must strike the reader, that the above terms can have only a general reference to the two extremes of the concrete; since the gradual change of the radical into the vanish prevents our assigning an exact point of distinction between them.

When a single vowel sound, capable of prolongation, is uttered with propriety and smoothness, and without emotion, it commences full and somewhat abruptly, and gradually decreases in its upward movement, until it becomes inaudible; having the increments of time, and rise, and the decrements of fulness, equably progressive. That is, supposing a gradual diminution of fulness, in the gradual rise through a tone to be effected in a given time; one half or smaller fraction of that rise and diminution will be effected in one half or smaller fraction of that time. Let us call this form of the radical and vanishing movement, the *Equable Concrete.*

The varied forms of the vocal function in Song and Recitative, may illustrate the character of this equability in the intonation of speech.

The long-drawn voice of one continued pitch, heard in song and recitative, is produced in two ways.

First; by giving a greater proportion of time and volume to one continuous and level line of sound, in the radical place; and by subsequently rising concretely, lightly, and rapidly through the superior portion of the interval. Let us call this, the *Protracted Radical.*

Second; by rising concretely, lightly, and rapidly through the inferior portion of the interval, and then prolonging the voice with greater volume, on a level line at the highest point of the vanish. Let us call this, the *Protracted Vanish.*

Thus far, intonation exhibits three modifications of the radical and vanishing movement: The Equable Concrete of speech. The Protracted Radical, and the Protracted Vanish; both of

which are used in song and recitative. We shall learn, as we proceed, the various relationships of the concrete to all the simple and compounded intervals, to the alphabetic elements, to time, and to force.

I have spoken of the radical and vanishing movement through a tone, to explain by that interval, the formation of the concrete rise, and its threefold division. But in taking a wider survey of the subject, we shall learn; the radical and vanish is made on every other interval.

Thus, when we ascend concretely, from the seventh to the eighth degree of the scale, by *a* and *e*, as represented in the second diagram on the ninetieth page, that is, by laying a stress on the two extremes of this interval; the voice has a plaintive character, very different from that of the *tone*, or interval between the first and second. Now the interval from the seventh to the eighth place of the diatonic scale, is a semitone. This plaintive concrete therefore, when attenuated, and made *equable* by gradually diminishing the stress at its upper extreme, as shown in the successive symbols of that diagram; is the radical and vanishing or equable concrete movement of a *semitone*.

Again, in ascending concretely upon *a* and *e*, from the first to the third place of the scale, with a stress on *e*, in that third place, the effect of this continuous movement differs from that of the tone, and the semitone; for it resembles a moderate degree of interrogation on the element *a*. This concrete, when attenuated or made equable, by diminishing the stress gradually to its upper extreme, is the radical and vanishing or equable concrete movement of a *third*.

By a process analogous to that just proposed, for distinguishing the interval of a third, we may ascertain the concrete movement of a fifth, and of an octave; for these, with stress at their upper extremes, have earnest interrogative expressions. Then by diminishing the stress, as directed in the former cases, we have respectively, the equable radical and vanishing movements of the *fifth* and *octave*.

In this manner, the ear perceives in their varied characters,

the several vocal movements of an equable *Rising* radical and vanishing semitone, tone or second, of a major third, a fifth, and an octave. These intervals have their proper significations in the expression of speech, and will be particularly noticed elsewhere.

The above description represents the *Concrete* rise of the several intervals. But the *Discrete* scale is likewise used in speech; and its skipping intervals are, perhaps, as readily distinguishable as the gliding intervals of the concrete scale. When therefore we are able to ascend the discrete steps of the diatonic scale, in proximate succession, and to recognize its wider intervals, we have only to mark, by some vowel-sound, the first and second, and the seventh and eighth degrees of the scale, and thus to form respectively the discrete rising *tone* or second, and the semitone. In like manner by skipping through the other intervals, we shall have a discrete rising third, fifth, and octave.

Let us consider another condition of the radical and vanish. We have viewed the concrete of the voice only in its *rising* progress. There is a similar glide in a *downward* direction through all the intervals of the scale. In this downward form of the concrete, we take the scale numerically, as in its upward course; the like number of degrees constituting intervals of the same name, in each direction. For this descending progress, music employs the terms, a second, third, fifth, and octave, *below;* whereas, for the intonations of speech, I shall use the adjective-term downward, or descending, or falling, to denote this direction on the scale. Referring then to our former experiments, if the bow be drawn while the finger is moving continuously, from the eighth place on the string to any distance downward, it will produce a concrete descending sound. In this way, the falling concrete will have all the properties of the rising radical and vanish, with this difference only; the radical, if it may now be so called, is here at the summit of the interval, while the vanish equably diminishes to its lower extreme. To render the extent of a downward interval perceptible, let the stress be applied to its vanish, and then in

repetition gradually diminished, as illustrated by the second diagram, on the ninetieth page, when taken in an inverted position, from right to left. Thus exemplified, the movement from *a*, at the eighth degree of the scale, to *e*, in the seventh, will give the downward equable concrete *semitone;* from the second to the first, the downward equable *tone;* and in this manner, a descent from the third, fifth, and eighth degree, respectively to the first, will give the downward radical and vanishing or equable concrete *third*, *fifth*, and *octave*.

The downward movement is likewise made in the *discrete* progression. This may be readily heard on the Piano, and other instruments with a scale of fixed degrees; by striking in succession, the extreme notes of the required interval; and in the voice, by a unison-imitation of these instrumental sounds, upon vowels or syllables; thereby exemplifying a downward *discrete* octave, fifth, third, second, and semitone.

He who is acquainted with the musical scale, but has not yet considered it with reference to speech, may ascertain the *upward* course of the tone and of the semitone, on a vowel, by comparing their effects respectively with those of the first and last interval of the rising scale. In like manner, he may know the the *downward* course of the semitone and of the tone, by comparing them respectively with the first and the last interval of the descending scale. Every one knows a plaintive expression in speech; it is easy therefore to recognize a semitone. And perhaps there is not too much confidence in asserting, that before the attentive and competent reader has finished this essay, he will have no more difficulty in discriminating every other important interval of the rising and falling scale.

I say nothing here of a radical and vanishing *fourth*, *sixth*, and *seventh;* nor of *wider* ranges than the octave; nor of the *discrete* movement of these intervals; not that the voice in an upward and a downward course does not use them, but that a reference to the third, fifth, and octave, is sufficiently precise for the purpose of our history.

Besides the above-described forms of the concrete and dis-

crete movements, both in an upward and downward direction, there is a continuous course of the rising into the falling concrete; and reversely, a continuity of the falling into the rising. This form of the radical and vanish will be particularly noticed hereafter under the name of the Wave. We will call it Direct, when the first interval ascends, and the second descends; Inverted, when this order of the intervals is reversed; Equal, when the rising and the falling are in extent the same; and Unequal, when different. It is called Single, when two intervals only are thus joined: Double when another is subjoined to the second of the single form: and Continued, when its line of flexures exceed the double. The wave is made through all the intervals of the scale; and its different forms may be variously united with each other. Thus it may be double-direct, unequal direct, double-unequal, and in short, its intervals may be in all possible combinations.

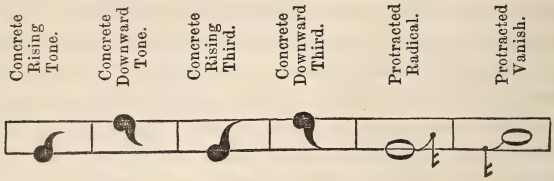
But I have not yet finished the preparatory explanations. The simple radical and vanish, may on the course of its rise and of its fall, receive a Fulness or Force, under the six following forms. First. The radical of the equable movement is, as previously shown, distinguished from the rest of the concrete, by its initial stress. Second. While the proportion of radical to vanish remains unaltered, the whole equable concrete may be magnified as it were, by unusual force. Third. The voice may be *swelled*, on a concrete, or on a wave, to an impressive fulness, at the middle of its course. Fourth. There may be an unusual stress at each extremity of the concrete. Fifth. While the radical is reduced in fulness, the vanishing extremity may have a forcible termination. Sixth. The concrete or the wave may have the fulness and force of the radical throughout its whole extent.

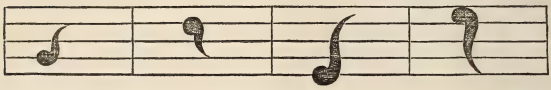
As we shall have frequent occasion to discriminate between all the forms of the concrete, I may, as above, employ the term *simple* concrete, to distinguish it from the wave, and from its several forms, when varied, as we have just shown, by stress.

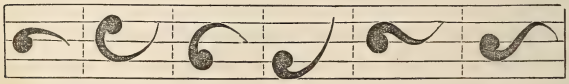
The following diagrams may illustrate the various foregoing

descriptions. For this purpose, parts of the musical notation are employed. The lines and spaces denote places of pitch; the proximate succession of line and space, being that of a second or tone. These lines and spaces differ from the staff of the musical system; the latter being founded on the diatonic scale, denotes in certain places, the interval of a semitone; whereas the lines and spaces for the notation of speech signify always, the succession of a tone, except otherwise specified. The full black symbols on these lines and spaces, with their issuing and tapering appendages of various extent, represent the opening fulness, direction, and diminution of the radical and vanishing movement. The distances between the radicals of the concrete seconds, thirds, fifths, and octaves, severally represent the *discrete* intervals. Time is represented as in music: the open ellipse signifying the longest; the small head and stem, with its two hooks, to denote the duration of the vanish, being the sixteenth part of the open ellipse. Except for the protracted radical, and vanish, the notation of Time will not be here employed. A use of the measurable relations of Time, with the proportional value of its symbols, is indispensable to the melodial rythmus, and to the concerted harmonies of music. But speech is a *solo* of the voice, and requires no conformity in time with other voices. In this single use, the degrees and proportions of Quantity on successive syllables, are left to the thought or passion which directs the appropriate utterance. Should the future purposes of esthetic speech require a notation, the musical or other symbols may without much difficulty, be engrafted on those of the equable concrete.

I have not given symbols for the concrete and discrete minor third, and semitone, since their representation on the staff may be easily imagined.







Forms of stress on the Concrete.

In the above notation, there is no meaning in the curve of the vanish, except on the wave, nor in the circular enlargement of the radical. In this, as formerly remarked, the eye only

was consulted; though I cannot say, the engraver has in all cases, done justice to the drawing furnished.*

I have thus endeavored to describe, under its various forms, an important and delicate function of speech. There is a peculiarity in the human voice which as far as I have observed, has never been copied by instrumental contrivances. The sounds of the horn, flute, and musical-glass, may severally equal and even surpass in quality a long-drawn, and level vocal note: still there is something wanting, that distinguishes their intonation from that of speech. It is the want of the equable gliding, the lessening volume, and the soft extinction of the yet inimitable radical and vanishing movement.

And further; the simple utterance of the radical and vanish seems to be an instinctive and uncontrolable function of the voice: since to my observation, even the very shortest vocal impulse on a vowel or syllable, is not, so to speak, a mere point of sound without dimensions, but is necessarily made upward or downward through some, however rapid movement. This remark is true of the voices of many sub-animals. Does it apply to all? and even to common mechanical noises?

In the course of this essay, I shall endeavor to obviate the effect of that repetition of its nomenclature, which the purpose of explanation and the newness of the subject might require;

* On first observing the peculiar character of the radical and vanish; when my attention was sometimes misled by hasty conclusions, and while doubtfully experimenting on the form of melody; I drew, partly after the pattern of a musical note, the symbol of the concrete as it still remains. And see, how that deceitful thing the mind with its analogies, as we are prone to use them, should be watched. Upon the first draft of the illustrations, the graceful lines of a Greek scroll were associated with my idea of the gracious impression of the vanishing movement; and the form thus given to the symbol seems to have subsequently so influenced my perception of the function, that perhaps I am not yet quite free from the analogical thought that suggested it. Although aware from the first, that the figurative representation of the radical and vanish should be by the outline of a spire, still the wedge-like symbol, especially if set obliquely on the staff, seemed too awkward a picture of this master; no, this mistress-principle of the voice.

I here offer an apology for my departure from correctness in the illustration. If I have committed a fault I much regret it; and thereupon write this note, to prevent a false association in the mind of the reader.

by the use of various abbreviated but equivalent terms. Thus the Concrete function will, according to the general or specific purpose in its use, be variously called the radical and vanishing movement; the concrete movement, progression, interval, or pitch; or simply the radical and vanish, or the concrete; or the radical and vanishing tone, semitone, third, fifth, and octave. The Discrete function will be called the discrete movement, progression, change, skip, or pitch; or the radical movement, change, progression, skip, or pitch. Now each of the above phrases may have the specification of rise or fall, upward or downward, ascent or descent, according to the requisition of the sense, or to any desirable variation of terms. Should the direction of the concrete, or of the radical not be specified or implied, the term is used for either rise or fall. As a general designation of the extent of intervals and waves; all greater than those of the semitone and second will be called *wider*, to form a better rythmus than *wide*, in qualifying those terms of intonation.

Let the reader then not be alarmed at the variety of these terms; for at present he need only so far regard them, as to be able to refer to them, if he should hereafter find it necessary. As he proceeds, he will perhaps consider them as brief expressions suggested so immediately by the subject, that he himself might have made them. Indeed, a future wide companionship in the knowledge of speech, may have a shorter and more convenient nomenclature of its own.

The reader must not be discouraged, by his first difficulty in discriminating the intervals of speech. There was much to perplex and to threaten with despair, in the course of observation by which these intervals were first measured and described. Yet even these now palpable phenomena were not perceived at a moment, as perhaps they might be, under a simple and real education of the senses and of thought. For the mirror of the mind obscured and distorted in its imagery, by a habitual occupation with little else than Fiction; and Argument, too often the provocative of fiction; is not prepared to reflect the realities of nature without dimness or delay. The first perceptions

by the author of this essay were full of indistinctness and doubt; far greater perhaps, than the intelligent reader may experience from the descriptions in this section. Yet after three years' familiarity with the different intervals of intonation, their various degrees were much more perceptible to him, than the discrimination of colors without direct comparison; and quite as distinguishable by their effect upon the ear in deliberate utterance, as the quality, time, and force of the syllabic sound in discourse.

SECTION III.

Of the Elementary Sounds of the English Language; with their Relations to the Radical and Vanishing Movement.

The term Element is applied to the most simple form of the articulate voice; and is not otherwise used in this Essay. The element as a *sound* addressed to the ear, is to be distinguished from its *visible* symbol or *letter;* though it is sometimes specified as an *alphabetic* element.

The radical and vanishing concrete, under all its forms, is employed on a limited number of these elementary sounds, said by some writers, whom I here follow, to amount in the English language, to thirty-five. It seems useless to raise a distracting question on the subject of the kind and number of the elements. As long as the human mind prefers contention, to practical agreement, there will perhaps be refinements and differences on this point. The thirty-five here assumed, afford all the distinctions required for the uses of this work. And they have been found sufficient for practical purposes, by those who have no time nor fondness for dispute.*

* English philologists have, according to their real or affected nicety of ear, differed on the subject of the number of the elements in our language. The differences refer to the character of the sounds, or to the time, or manner of

An alphabet should consist of a separate symbol for every elementary sound. Under this view, the deficiencies, redundancies, and confusion of the system of alphabetic characters in the English language, prevent the adoption of its common grammatical subdivisions here.

The sounds of the alphabetic elements are the material, and their combination into significant words, the formal causes of all language. It appears to me however, that a classification, according to their instrumentality in other phenomena of speech, besides that of its articulation, would be practically useful as well as logically just. Now, as Intonation is an important mode of speech, the arrangement of the elements if practically regarded, should have some reference to it. In the present section therefore, these elements will be described and classed, according to their use in intonation.*

pronouncing them. Thus the sound of *a* in *a*ll, and of *o* in *o*ccupy have been enumerated as different. But that difference seems to consist in the abrupt utterance of *oc*, or the suddenness with which the sound breaks from the organs. A like distinction has been made between *o* in *oo*ze, and *u* in b*u*ll; where the explosive accent seems to give the perceptible difference to the short vowel. Now this abruptness of voice is a generic function, or mode, applicable to all vowels, and therefore not a ground for specific distinction. It is however, of little practical consequence, whether cases like these are decided one way or the other.

* I set aside, in this place at least, the sacred division into vowels, consonants, mutes and semivowels. The complete history of nature will consist of a full description of all the interchangeable relationships, not of notions after the metaphysical manner, but of perceptible things. We received the classification of the elements from Greek and Roman grammarians: and their division, according to organic causes, into labial, lingual, dental, and nasal, is now strictly a part of the physiology of speech. But whatever reason, connected with the vocal habits of another nation, or the etymologies of another tongue, may have justified the division into vowels and consonants according to their definition, it does not exist with us. Without designing to overlook or destroy arrangements, truly representing the relationships of these sounds, it is only intended in this essay to add to their history a division, grounded on their important functions in intonation. The strictness of philosophy should not be so far forgotten, as to suffer the claim of this classification to be exclusive. Let it remain as only a constituent portion, of new and wider prospects, yet to be opened in the art.

Passing by other assailable points of our immemorial system, the contra-dis-

As the number of elementary sounds in the English language exceeds that of the literal symbols, and as some of these symbols, especially those of the vowels, are made to represent various sounds, without a rule for discrimination; I shall endeavor to supply this want of precision, by using short words of known pronunciation, containing the elementary sounds with the letters that represent them, marked in italics; which the reader may thus exemplify to himself.

Let him begin to utter the word, *all;* but the moment the sound of *a* is completed, let him pause; and that initial sound gives one of the elementary sounds of *a*. In a like experiment with other initial vowels of selected examples, he will hear the precise sounds of the other vowel elements. Again, for the consonants. In the word, *bee*, let him pause after the obscure 'guttural murmur,' of its first sound, and he will hear the element represented by the letter *b*.

Or, otherwise: let him, in the instance of both vowel and consonant, prolong unusually the first element, before joining it to those that follow; and the single elementary vowel, and the single elementary consonant will be respectively heard in that prolongation.

The thirty-five Elements are now to be considered under their relationships to the radical and vanish. And as the properties of this function are, prolongation of sound, and variation

tinction of its two leading divisions is a misrepresentation. Had he an ear who said, and believed; a consonant cannot be sounded without the help of a vowel?

Among the thousand mismanagements of literary instruction, there is at the outset in the horn-book, a pretence to represent elementary sounds, by syllables composed of two or more elements, as; Be, Kay, Zed, double U, and Aitch. These words are used in infancy and through life, as simple elements in the process of synthetic spelling. But no error or oversight of the school should ever make us forget the realities of nature.

Any pronouncing dictionary shows, that consonants alone may form syllables; and if they have never been appropriated to words which might stand solitary in a sentence, like the vowels *a*, *i*, *o*, *ah*, and *awe*, it is not that they cannot be so used; but because they have not that full and manageable quality which exhibits the quantity, force, and intonation of an unconnected element, with sufficient emphasis and with agreeable effect.

of concrete pitch, with initial force and final feebleness; these elements should be regarded in their varied capacity for the display of these properties.

With this view, our elements of articulation may be arranged under three general heads.

The first division embraces sounds with the radical and vanish in its most perfect form. They are twelve in number; and are heard in the usual sound of the separated italics, in the following words:

A-ll, *a*-rt, *a*-n, *a*-le, *ou*-r, *i*-sle, *o*-ld, *ee*-l, *oo*-ze, *e*-rr, *e*-nd, and *i*-n.

From their being the purest and most manageable means for intonation, I have called them *Tonic* sounds,

They consist of different sorts of *Vocality*; or of that quality of voice in which we usually speak, and here contradistinguished from whisper or *aspiration*. They are produced by the joint functions of the larynx, fauces, and parts of the internal and external mouth.

The tonics; pronouncing the *o*, as in *o*-r; are of a more tunable quality than the other elements. They are capable of indefinite prolongation; admit of the concrete and tremulous rise and fall, through all the intervals of pitch; may be uttered more forcibly than the other elements, as well as with more abruptness; and while these last two characteristics are appropriate to the fulness and stress of the radical; the attenuative prolongation, on their pure and controlable quality, is finely accommodated to the vanishing movement. Universally, they have, for the purposes of an agreeable intonation, a *eutony*, briefly so to call it, beyond the other elements.

The second division includes a number of sounds, possessing variously among themselves, a character similar to that of the tonics; but differing in degree. They amount to fourteen; and are marked by the sound of the separated italics, in the following words:

B-ow, *d*-are, *g*-ive, *v*-ile, *z*-one, *y*-e, *w*-o, *th*-en, a-*z*-ure, si-*ng*, *l*-ove, *m*-ay, *n*-ot, *r*-oe.

From their inferiority to the tonics, for all the emphatic and

elegant purposes of speech, while they admit of being intonated or carried concretely through the intervals of the scale, I have called them *Subtonic* sounds.

They all have a *vocality;* though in some it is combined with aspiration. *B*, *d*, *g*, *ng*, *l*, *m*, *n*, *r*, have an unmixed vocality; *v*, *z*, *y*, *w*, *th*, *zh*, have an aspiration joined with theirs. We have learned that the vocality of the *tonics* is in each, peculiar. The vocality of some of the subtonics is apparently the same; and among all, it does not greatly differ; resembling that of certain five of the tonics, to be described presently. Like the vocality of the tonics, it is formed in the larynx; but the sound in its outward course may have a modifying reverberation in the fauces, the mouth, and the cavities of the nose. A few subtonic vocalities are purely nasal, as; *m*, *n*, *ng*, *b*, *d*, *g*. Others are purely oral. The nasal are soon silenced by closing the nostrils; the rest are not materially affected by it. The vocality of *b*, *d*, and *g*, may not be immediately perceived by those who have not, by practice on the separate elements, attained the full command of pronunciation. Writers have spoken of the vocality of these elements, under the name of 'guttural murmur,' and have regarded it as a peculiar sound. It is the vocality, heard in *v*, *th*-en, *z*, *zh*, and *r*, modified into the respective articulation of *b*, *d* and *g*. The vocality of *b*, *d* and *g*, in ordinary speech has less duration and intensity, and is consequently less perceptible than that of *v*, *th*-en, *z*, *zh*, and *r*, but is the same in kind. It is the vocality alone of *b*, that distinguishes it from *p*.

I have enumerated *y* and *w*, as the initial sounds of *ye* and *wo;* since *y* is a vocality like that of the other subtonics, mixed with an aspiration over the tongue, when near the roof of the mouth; and *w* a similar vocality, mixed with a breathing through an aperture in the protruded lips. As *b*, *d*, *g* and *zh* are made by joining vocalities instead of aspirations, with the organic positions of *p*, *t*, *k*, and *sh;* so *y* and *w* are severally the mixture of vocality with the pure aspiration of *h*, as heard in *he*, and of *wh*, as heard in *wh*-irl'd. The substitu-

tion of vocality for aspiration changes these words respectively to *ye* and *world*.

This vocality of the subtonics, either pure or mixed, nasal or oral, is variously modified by the nose, tongue, teeth and lips. An entire or partial obstruction of the current of breath through the mouth, and a subsequent removal of the obstruction, produces the peculiar sound of the subtonics: for, on pronouncing *b*, *d*, and *g*, and it is the same with all, the voice breaks from its obstruction with a short and feeble terminative impulse. Now it is in the momentary terminative portion of subtonic sound, heard on removing this obstruction, that the character of the vocality, in some of these elements, may be most readily perceived. This *vocula* or little voice, if it may be so called, has been noticed by writers, as necessary to complete the utterance of the class of Mutes; but it may be heard more or less conspicuously at the termination of *all* the subtonics. It is least perceptible in those, having the most aspiration. In ordinary utterance it is short and feeble; and is most obvious in forcible or affected pronunciation. When the subtonics *precede* the tonics, they lose this short and feeble termination, and take in its place the full sound of the succeeding tonic; thus producing an abrupt opening of the tonic.

I have called this last-vented sound of the subtonics, the *Vócule*; pronouncing *o*, as in *o*-r; and have been thus particular in noticing and naming it, as both the function and the term will be referred to, in treating on Syllabication, and on Expression.

The five tonic sounds, to which the vocalities of the subtonics bear a resemblance, are *ee*-l, *e*-nd, *i*-n, *e*-rr, and *oo*-ze. *Y*-e and *w*-o have respectively something like a nasal echo of *ee*-l, and *oo*-ze. *B*, *d*, *g*, *v*, *th*-en *z*, *zh* and *r* resemble *e*-rr; *l*, *m*, and *n* have something of the sound of *e*-nd; and *ng*, of *i*-n.

The subtonics are subordinate to the tonics in their character and uses. The kind of sound is less agreeable. Compared with the clear vocal-fulness of the tonics, their quality is obscured in the purest; and in others, is destroyed by aspiration. They are severally capable of more or less prolongation,

and may be carried through the concrete and tremulous variation of pitch. None admit of much force in their vocality; nor can initial fulness be given to them without extraordinary effort. These last named insufficiencies prevent the subtonics from forming like the tonics, a proper radical abruptness on the concrete. When therefore a subtonic precedes a tonic, as in the syllable *vain*, the vocality of *v*, compared with the vocality of *a*, is so feeble, that with only a *common* effort of utterance, there is an absence of the strong and sudden opening of the radical. The subtonic does indeed make a *short* initial to the syllable, and then breaks from its vocule into the succeeding tonic. When *prolonged*, its tendency is to continue on one line of pitch until the tonic *a* opens from the vocality of *v*, with the true character of the radical. It must not from this, be concluded; the subtonics can in nowise form the opening of a syllable; for all of them when separately uttered, may be carried concretely, through every interval; and even preceding a tonic a strenuous effort may give them somewhat of the radical fulness, but cannot make them abrupt. In ordinary pronunciation, they are scarcely appreciated as a part of the initial concrete.

This want of force and abruptness in a subtonic, does not prevent it from fulfilling the purpose of the vanish, when it succeeds a tonic. Thus in the syllable *vain*; after the short and feeble sound of *v*, the *a*, as we have said, begins the radical, and after rising through a portion of the interval, glides into the subtonic *n*, which carries on and completes the vanish. This coalescence seems to be the result of the tonics having no final occlusion, and consequently no vocule.

The remaining nine elements, forming the third division, are Aspirations, and have not that kind of sound called vocality. They are produced by a current of whispering breath through certain internal and external parts of the mouth. They are heard in the sound of the separated italic, in the words;

U-*p*, ou-*t*, ar-*k*, i-*f*, ye-*s*, *h*-e, *wh*-eat, *th*-in, pu-*sh*.

From their limited power of variation in pitch, even when uttered singly with the designed effort to produce it, and from

their supplying no part of the concrete when breathed among the tonic and subtonic constituents of syllables, I have called them *Atonic* sounds.

On comparing their articulative production with that of some of the subtonics, we find them, respectively, almost identical in all their conditions except that of vocality, which is wanting in the atonics.

B.	D.	G.	V.	Z.	Y.	W.	Th.	Zh.	Ng.	L.	M.	N.	R.
|	|	|	|	|	|	|	|	|				
P.	T.	K.	F.	S.	H.	Wh.	Th.	Sh.					

Though this whispering imitation is not made on all the subtonics; the five exceptions do not altogether destroy the idea, that nature has her 'formative effort' towards a general rule of duplicature in these creations. The *m*, *n*, and *ng* are purely nasal; and when their vocality is dropped, the attempt to utter them by the mere breathing of the atonics, produces in each case similar snuffling aspirations. Yet even this snuffling, though no reputed element of speech, is used before the vocality of *n*, *m*, or *ng*, as the inarticulate sign of sneer. The two remaining subtonics *l* and *r*, are in perfect English speech, unmatched by atonics. But an aspirated copy of *l*, produced by a kind of hissing over the moisture of the tongue, is occasionally heard: and a true atonic parallel to *r*, in what is called the 'Northumbrian burr,' is in Britain, not an uncommon defect of utterance.*

The Atonics, from the unfitness for intonation that suggested their name, afford no vocal means for the radical and vanish. Most of them have a perceptible vocule, consisting of a short aspiration like the whispering of *e*-rr. There is no tunable quality whatever in their sound. They have the power of prolongation, but on a poor material: and though inferior in most of the purposes of speech, to the other elements; it will be shown in treating of Expression, that the Aspiration is both significative, and emphatic.

* Bishop Wilkins, in his 'Essay towards a real character,' has enumerated the aspirated *l* and *r*, among the provincial vices of speech, and has allotted literal symbols to them.

The enumeration under the preceding divisions, includes all the elementary sounds of the English language, that apart from questionable and unimportant refinements, have been noticed by observant authors.

Three of the subtonics, *b*, *d*, and *g*, and three of the atonics, *k*, *p*, and *t*, when uttered before a tonic have eminently an explosive character; the subtonic bursting into the tonic from its occlusion. They have peculiar purposes in speech, and being distinguished as a subdivision, may be called *Abrupt* elements. At the beginning of a syllable they produce a sudden opening of the succeeding tonic; and at the end, they exhibit a final vocule. The effect of these abrupt elements in the art of speaking, will be shown in treating of Expression.

The foregoing arrangement of the elementary sounds was devised, to give a *general* view of their respective relationships to intonation. For a further development of this subject, I now describe particularly, the structure and functions of the Tonics.

In illustrating the character of the radical and vanishing movement, it was shown that the tonic *a*-le, uttered in the manner then directed, rises with its two kinds of sound, through the interval of a tone or wider interval; the radical beginning on *a*, and the vanish diminishing to a close on *e*. Now as all the tonic sounds necessarily pass through the radical and vanish, they demand an analysis relatively to it.

These seven of the tonic elements;

a-we, *a*-rt, *a*-n, *a*-le, *i*-sle, *o*-ld, *ou*-r,

have respectively, different sounds at their two extremes.

The remaining five;

ee-l, *oo*-ze, *e*-rr, *e*-nd, *i*-n,

have each, one unaltered sound throughout their concrete.

The tonics may therefore be properly divided into Dipthongs and Monothongs.

The dipthong, *a*-we has for its radical, the nominal sound of

a, in *a*-we; for its vanish, a short and obscure sound of the monothong *e*-rr.

A-rt has for its radical the nominal sound of *a*, in *a*-rt; its vanish like that of the preceding, being the short and obscure sound of *e*-rr.

The radical of *a*-n is the nominal sound of *a*, in *a*-n. Its vanish is the same in degree and kind as the last.

The sound of each of these elements has heretofore been considered homogeneous throughout; for their vanish being feeble in ordinary utterance, it has escaped perception. But in earnest and prolonged interrogation, these dipthongs will severally terminate at a high pitch, in a faint sound of *e*-rr.

A-le, as shown formerly has its radical, with the distinct sound of the monothong *ee*-l for its vanishing movement.

I-sle has its radical, followed in like manner by a vanish of the monothong *ee*-l. The dipthongal character of *i*, has long been known, and the discovery of it is attributed to Wallis the grammarian. It is described by Sheridan and others, as consisting of *a*-we and *ee*-l; the coalescence of the two producing the peculiar sound of *i*. In this account, it is admitted that the element is peculiar; there is therefore no need of reference to *a*-we, in the theory of its causation. A skilful ear will readily perceive; the radical of *i*-sle is a peculiar tonic, and ascribe it to a peculiar mechanism of its own.

O-ld has its radical in the sound of *o*, formerly supposed to be homogeneous. Its vanish is the distinctly audible sound of the monothong *oo*-ze.

Ou-r has a radical, followed in like manner by a vanish of the monothong *oo*-ze. That the first sound of this dipthongal tonic is not *a*-we, but a radical of its own, may easily be proved to a discriminating ear; for it will be learned by experiment, that *a*-we does not unite with *oo*-ze, by the easy gliding transition heard in the junction of the true radical of *ou*-r with the same *oo*-ze.

I have been at a loss what to say of the sound signified by *oi* and *oy*, as in *voice* and *boy*. It may be looked upon as a dipthongal tonic, consisting of the radical *a*-we, and of the vanish-

ing monothong *i*-n, when the quantity of the element is short, and of *ee*-l when long. But from the habit of the voice, it is difficult to give *a*-we without adding its usual vanish *e*-rr; and this makes the compound a tripthong. If taken as a dipthongal tonic, this is the only instance in which the same radical has two different vanishes. And though this reason should not be conclusive against its classification, it suggests an examination of the subject. In case this sound should be considered as a true dipthongal tonic, and analogies seem in favor of it, the number of tonics would be thirteen, and the whole of the elements thirty-six.

The seven radical sounds with their vanishes thus described, include as far as I observe, all the elementary dipthongs of the English language. In the common scholastic definition, the terms dipthong and tripthong mean a combination of two or three *visible letters*, not a fluent union of *phonetic elements*. According to the foregoing history, and under our view, the term dipthong denotes the transition of the voice from one tonic sound to another; forming thus the impulse of one syllable, by a continued gliding, without a conscious change of organic effort, in the transition. By the term elementary, applied to a dipthong, I mean to point out the inseparable bond of its constituents; the ordination or the habit, whichever it may be, of the voice, having so decreed the series of the two sounds, that the first or radical cannot be uttered without terminating in the second or vanish.

The remaining five tonics are monothongs, and have one kind of sound for both the radical and vanishing movements. They are;

oo-ze, *ee*-l, *e*-rr, *e*-nd, *i*-n.

The element *ee*-l deliberately uttered as a question with earnest surprise, has the same unvaried sound from the radical outset, to the end of its vanish. One of the forms of interrogation will be shown hereafter, to be the interval of a radical and vanishing octave; and the same homogeneous course of *ee*-l may be heard through the fifth, third, tone, and semitone.

This manner of displaying the course of the unchanged concrete in *ee*-l, will show the like uniformity of sound, in each of the other monothongs, with the exception of *i*-n. This element has its distinct and proper sound, only in short syllables; and by prolongation, is changed into *ee*-l. We leave others to consider it, if they please, as a short and abrupt utterance of *ee*-l.

The difference between these two classes of tonics, as here described, may be otherwise shown. We learned in the last section, the distinction between the equable concrete of speech, and the protracted radical and protracted vanish of song. When the dipthongs are *sung* with a protracted vanish, the voice quickly leaves the radical, and dwells in a continued note on the different sound of the vanish. The protracted *note*, in the vanish of a monothong, is the same in sound as the radical.

Another illustration of the real dipthongal character of seven of the tonics, may be drawn from the phenomena of rhyme. Rhyme is a well known relationship in the sound of syllables; consisting in most cases, of a difference between the first elemental sound of each of the compared syllables, with an identity between all the subsequent elemental sounds, each to each; the agreeable effect of rhyme depending chiefly on the particular relations of the tonic sounds. The first, is the relation of tonics thoroughly identical as; dame, came. The second, of tonics with a different radical, but the same vanishing movement, as; cars, wars. The third, of tonics differing both in their radicals and vanishes, yet of nearest resemblance in their quality of sound, as; good, blood.

The use of the second kind of rhyme shows the composition of the dipthongal tonics. In the following lines, the correspondence of, *oo*-ze, in *doom*, with *o*-ld, in *home;* and of *a*-le, in *obey*, with *ee*-l, in *tea*, is admitted as canonical, from an identity of the vanishes of *a*-le and *o*-ld, respectively with the monothongs *ee*-l and *oo*-ze.

> Here Britain's statesmen oft the fall foredoom
> Of foreign tyrants, and of nymphs at home;
> Here thou, great Anna! whom three realms obey,
> Dost sometimes counsel take; and sometimes tea.

The assimilation of the sounds of *a*-le and *ee*-l, by the identity of their vanishes, in the four following rhymes; together with an inflexible prosaic rythmus, in the last couplet, produces the monotony and the want of elegance throughout the example.

> Swift to the Lock a thousand sprites repair,
> A thousand wings, by turns, blow back the hair;
> And thrice they twitch'd the diamond in her ear;
> Thrice she looked back, and thrice the foe drew near.

Besides the differences arising from singleness of sound, and from dipthongal combination, the tonics exhibit a variety in *time* both when uttered separately, and in syllabic association. Two general divisions may be made.

A-we, *a*-rt, *a*-n, *a*-le, *ee*-l, *i*-sle, *o*-ur, *oo*-ze, may be called long, and;

e-rr, *e*-nd, *i*-n,

short tonics. It is not to be understood; the latter may not by designed effort be made as long as the former: they have their places in this arrangement, from their *usual* time in English syllables. By prolongation, *i*-n changes nearly if not entirely into *ee*-l: and as it thus seems to owe its character in short pronunciation, to its abruptness, it might be merged in *ee*-l, and rejected as a distinct element. When the long tonics are combined with other elements into syllables, their time is of every distinguishable degree, from a momentary impulse to the longest passionate utterance of an interjection, as; from *o*-tt, to *a*-we, from *ou*-t to h-*ow*, from *a*-t to *a*-h! from *a*-te to h-*ay*, p-*ea*-t to *ee*-l, f-*oo*-t to *oo*-ze, c-*a*-rt to *a*-rms, k-*i*-te to *i*-sle.

The time of the short tonics in combination, has much less variety. But however rapidly *any* of the tonics may be pronounced, they do even in their least duration, still pass through the concrete movement.

All the elements except the abrupt atonics *k*, *p*, *t*, have a variety in duration. The vocality of the subtonics affords the means of their time, and its prolongation is next in importance to that of the tonics, for the purposes of correct and elegant speech.

Should it be asked; why the dipthongs are here designated as elementary, when each may be resolved into greater simplicity, it may be answered; the dipthongs, though compounded of different successive sounds, yet these are inseparable in utterance: and regarding an element as a single impulse of the voice, the dipthong must be classed with it. I cannot pronounce the radical of a dipthong without in some manner, giving also its vanish. The radical may indeed be indefinitely sustained on its level line of pitch, and we may attempt to cut it off by a sudden occlusion of the voice; still it can be terminated only by a glide through the vanish, which, however quick, or feeble, or varied by aspiration or otherwise, from its proper sound, may still be heard. In the equable concrete of speech, the rapid pronunciation of a dipthong, and the feebleness of its vanish, may diminish the audibility of this second sound; yet to an attentive ear it will not be altogether lost. And further, not only does the radical of a dipthong demand its own peculiar vanish, but it cannot be carried through a given interval without sliding into that vanish. For in leading the voice through an octave on the dipthong *a*-we or *a*-le; though its radical may by effort be continued up to the seventh of the scale; the final close on the eighth will unavoidably turn respectively to *e*-rr or *ee*-l. A similar change takes place on all smaller intervals, in an endeavor to make monothongs of the dipthongal radicals.

If an elementary character should be denied to the dipthongs, by regarding them as separable sounds, it would not increase the number of simple tonics beyond twelve: for the reader may have already remarked; the vanishing portions of the dipthongs consist exclusively of the monothongs.

It follows, from what has been said on the indivisible sound of the dipthongs, that radicals cannot be united with any other vanishes, than those already ordained in the practice of the voice: and notwithstanding what has been observed, transcribed, and assumed by writers on the subject of the dipthongal union of the vowels, the instances here enumerated appear to be all belonging to English speech. Other combinations want the smooth transition and singleness of syllabic impulse, character-

izing a dipthong, and heard perfectly united, only in the double sound of the above named seven elementary tonics.

As the dipthongal tonics are respectively produced by joining a monothong to a radical of different sound, and as all the possible permutations of their union are not employed, we may inquire; if it is within the power of the voice to make a greater number of dipthongs than here enumerated, by uniting, severally, every monothong with each radical tonic. As there are seven radicals and five monothongs, we might upon this scheme, have thirty-five dipthongs. It appears however, we have only eight, supposing *oi* to be included: the radical of *a-we*, as stated above, being by this supposition, severally combinable with two monothongs, and each of the rest with one. Other combinations may be made; but they have not a fluent transition, like those which already belong to the language and have their literal symbols. Would these new associations call for a management of voice not altogether instinctive, and therefore requiring a practice and skill, not yet reached in English speech? Have any of these supposed dipthongs been admitted among the alphabetic elements of other nations? And are these unused materials of the voice, to be classed with those resources destined to afford their benefits upon some new intellectual revolution, and the widening demands of human regeneration; when the mind, turned from its corruptions, and restored to purity, shall, with an exalted choice, prefer sobriety of thought to its intoxication, and cease to love fiction better than truth? In regarding the construction of the dipthongs, we may under another view, consider them as proper syllables compounded of a tonic and subtonic; since the monothongs as vanishes to the radical tonics, have in some degree the character of subtonics; and since they lose the radical fulness they have when uttered alone. The vanish of *a*-le is very nearly allied to *y*-e, if not identical with it; and the vanish of *ou*-r bears as near a relation to *w*-o. It will be evident too on trial, that if a radical character be given to these vanishes, they will not unite with the previous radical into one dipthongal impulse of the voice. And may we under this view, ask; if the other monothongs,

when modified by subtonic coalescence, might be severally joined with our present radicals, and even with one another, and thus be formed into new dipthongal syllables.

In a former part of this section it was said; the true elemental subtonics are independent sounds; utterable without the 'help of a vowel' or tonic; contrary to the common grammatical definition of a consonant; their own obscure vocalities bearing respectively, a resemblance to those of the five monothongs. Hence some syllables may be formed exclusively by subtonics. In the words *bidde-n*, *i-dle*, *schis-m*, *ryth-m*, *rive-n*, *scru-ple*, and words of like construction, the last syllable is either purely subtonic, or a combination of subtonic and atonic. And though these final syllables do go through the radical and vanishing movement, they are far inferior in quality, abruptness, eutony and force, to the full display of these properties on the tonics. The reason why words of this construction are necessarily divided into two syllables, will appear in the following section.

SECTION IV.

Of the influence of the Radical and Vanishing Movement, in the production of the various phenomena of Syllables.

THE foregoing history of elementary sounds and of the radical and vanishing movement, will enable us to explain some of the phenomena of Syllabication.

What are the particular functions of the voice that produce the characteristics of syllables?

What determines their length?

Why are syllables limited in length, otherwise than by the term of expiration: and what produces their ordinary length,

when there is no obstruction to the further continuation of the sound of tonic and subtonic elements?

And finally; what prescribes the rule that allows but one accent to a syllable?

I shall endeavor to answer these questions concisely and in their order.

That elemental sound, or that order of elemental sounds called a syllable, is a necessary effect, or accompaniment of the radical and vanishing movement; and every syllable consisting of one or more of these sounds, derives its singleness of impulse, and its respective length, from certain relations between this concrete movement and the various tonic, subtonic, and atonic elements. As the reader cannot have from me, vocal exemplification of this subject; a decision upon the argument contained in the following conditions and inferences is left to his own experimental inquiry.

If the radical and vanishing movement of the voice through a tone or other interval, is an essential function of a syllable, it follows that each of the tonics may by itself, form a syllable: since they cannot be pronounced singly, without going through the radical and vanish. Now the tonics are employed for monsyllabic words, as in *eye*, *a*, *awe;* for interjective particles; as in *oh*, *ah;* and for mono-literal syllables, as in *a*-corn, *ou*-rang, *o*-ver, *e*-vince.

It follows also from the assumed causation of a syllable, that two of the tonics cannot be united into one vocal impulse. For each having its own radical and vanish, they must produce two separate syllables. Consistently with this, whenever two elementary tonics adjoin, they always belong to different syllables in pronunciation, as in *a*-*e*-rial, *o*-*a*-sis, *i*-*o*-ta.

If the radical and vanish alone of the voice makes a syllable what it is; it follows that the atonics being incapable of that function, cannot make a new and distinct syllabic impulse when joined with the tonics. The word *speaks* exhibits the meaning of this inference. For the syllabic concrete is here made on a short sound of the tonic *ee*-l; while *s*, *p*, *k* and *s*, add to the time, but do not destroy the monosyllabic character of that word. It is true, the *s* on each extreme is a distinct sound, but

having no radical and vanish, it has no more the character of a syllable than the hissing of a water-jet; and therefore does not interfere with the singleness of impulse. The voice in this word is not indeed so gliding as on a single tonic, which shows a syllable in its purest form; yet this obstruction is very different from that of the three-fold division, in the word *Ohio*. For when this is pronounced with a radical and vanish on each of its tonics, they cannot be contracted into one undivided sound. In answer then to the first question; It is the concrete, modified by the several elements, that produces the characteristics of those impulses called syllables.

Syllables are of different lengths. Is this an arbitrary variation, or is it the unavoidable effect of the concrete function, and of the elementary sounds?

This question is not asked in reference to prosodial quantities; nor to those emphatic prolongations of voice, that give force or solemnity to oratorical expression. It regards especially the difference of length in syllables, created by their elementary constituents; for it will be shown that the limit of a syllable is determined by the character and arrangement of these, within the concrete.

To render this subject perspicuous, let us take a synthetic view of the literal series in words.

Several of the tonics as shown above, individually and alone form words and syllables. These exhibit the syllabic impulse of the radical and vanish in its Simple condition; and their length may equal that of the time of expiration; thus forming a few exceptions to the limitation of extent, in all other syllables. But elements cannot be combined with a view to lengthen a syllable, by the addition of one tonic to another; for this would produce a new and separate impulse.

A combination of elements, with relation to the length of syllables, is made under the following circumstances of their character, and position. When to the element *a*-le the atonic *f* is prefixed, the syllable *fa* is formed with the concrete rise on *a* preceded by the atonic aspiration. If to these the atonic *s* should be subjoined, the word *fas*, (*face*) will be longer than

the combined elements *f* and *a;* still the triple compound will be one syllable, since it can have only one concrete rise. For though these two atonics may be clearly heard as part of the length of the syllable, yet being incapable of the concrete function, the radical and vanish through the given interval is made altogether on *a*, as if the word consisted of that element alone. The addition of atonics to tonics is then the first manner of increasing the length of a syllable, without destroying its singleness of impulse.

Further, when to the tonic *a*, the subtonic *l* is prefixed, the syllable *la* is longer than *a*, yet has only one radical and vanish. It was said formerly, that with a subtonic before a tonic, the vanish of the subtonic does not occur; for when the subtonic is *prolonged*, it continues on one level line of pitch, till its vocule opens into the tonic, which then begins the intended interval with its radical, and completes it with its vanish; but in common utterance, the vocule of the subtonic breaks at once into the radical of the tonic, which in this case begins as well as completes the interval. In the syllable *la*, *l* does then begin the impulse with its vocality, and immediately, without perceptible rise or prolongation, joins the vocality of *a;* *a* then opening, from the vocule of *l*, with a full emphatic radical, rises and vanishes on the *e* of its upper extreme. If to *la* the subtonic *v* should be subjoined, the compound *lav* (*lave*) will be longer than *la;* yet its syllabic character will be preserved, by the singleness of its radical and vanish. In the pronunciation of *lav*, the intonation of *l* and *a* will be as before, except that *a*, still perfect as a dipthong, will not now rise so high through the concrete; for a subtonic being capable of the gliding concrete, *v* will in this case join in with *a*, before *a* reaches the upper limit of the interval, and thus complete the vanish of the syllable. The junction of subtonic elements with tonics, is therefore a second manner of adding to the length of a syllable, without destroying the unity of the radical and vanishing concrete.

Moreover, if the abrupt element *t* be prefixed to *a*, the syllable *ta* will be but a single impulse. If *g* be subjoined, the

word *tag* will still have only one radical and vanish. In this way, two abrupt atonics joined with the short tonics, as in *cut*, *pet*, *tik*, produce the shortest syllables in the language; yet here the concrete movement however short, is still performed; the radical of the tonic, opening from the first abrupt element, and the vanish being suddenly cut-off, by closing on the last. This union of abrupt elements with tonics is a third manner of preserving the singleness of impulse in a syllable, under the variation of its length.

The three different sorts of combination described above, produce their various lengths, in the manner represented by the examples under each head. But none of them can be much extended beyond the given instances, while they are restricted to the kind of elements employed in their respective cases.

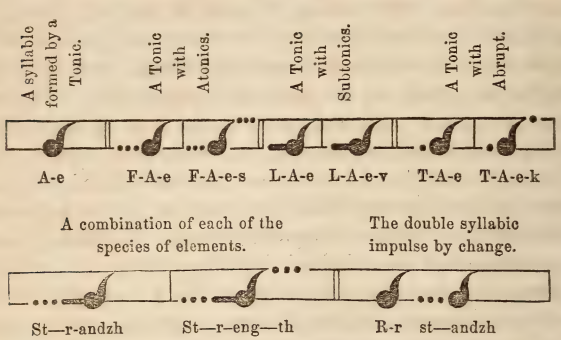
A fourth manner of combining elements is by a union of all the different kinds, in one syllable. To illustrate this, we have only to consider, that whenever a subtonic is followed by a pause, consequently whenever it is uttered singly, or at the end of a syllable; it unavoidably assumes the concrete movement; and that the same takes place when a subtonic is followed by an atonic, as in this case there is a termination of vocality; which in effect, is equivalent to a pause. In each of the words *strange*, (properly *strandzh*) and *strength*, and the imaginary syllable *sglivzd*, there is but one radical and vanishing movement; and the singleness of impulse is owing to the peculiar arrangement of the different kinds of elements. Each consists of seven sounds, and this is perhaps the greatest number, the varied character of the elements allows to a syllable, even with the best contrived combination. The radical and vanish of these syllables is made on *ange*, *eng* and *ivzed*, and the principle of vocal management of the other elements is the same in each; for *r* and *l* being subtonics respectively before the tonics *a*-le, *e*-nd, and *i*-le, do not take-on the concrete. *T* being an abrupt atonic, adds nothing to the vocality of *r*, and the preceding atonic *s*, having no concrete function, the three elements *s*, *t*, and *r*, in *strange*, and *strength*, and the *s*, *g*

and *l* in the imaginary syllable, slightly lengthen the beginning of these several words, without destroying the unity of their impulses; while the *n*, *d*, and *zh*, the *ng*, the *v*, *z*, and *d*, which respectively follow the tonics, *a*, *e*, and *i*, take up the concrete movement from these tonics, and severally complete the vanish of the single syllabic impulse. The final atonic *th*, in *strength*, only adds to the time of that word, without bearing part in the concrete. The constituents in each of the above words may be combined into one syllable, in other series: but in all cases, the atonics must be on the extremes. If otherwise, as in the arrangement *rstange*, the whole cannot be pronounced as one syllable. For the vocality of *r*, ceasing on account of the subsequent atonic *s*, this *r* must take on the concrete movement, and thus become a syllable. The reader may remember, it was said; the subtonics are capable of the radical and vanish when uttered separately; and the termination of their sound by an atonic, produces this condition. In the above combinations, and in such syllables as *marl*, *lorn*, and *bold*, the subtonics unite smoothly not only with the radical, and with the vanish of a tonic, but they themselves unite, in their concrete movement, smoothly with each other. Nor is it obvious, why the occlusion of the subtonics should not in this last case, interfere with the gliding of the syllabic concrete.

I have thus endeavored to show, that the various lengths of syllables depend on the kind and arrangement of their constituent elements, in the execution of the radical and vanish.

The following notation may illustrate the preceding account of the structure of syllables. This scheme represents the movement of a third; but it is the same in all intervals. The dotted line denotes the atonic aspiration. The thick black line united to the radical denotes a prolonged note of the subtonic, when it precedes a tonic, and opens into its radical. It is marked as a line, to represent its vocality, and to distinguish it from the dotted points of the aspirations. In ordinary utterance without emphatic expression, this line is of but momentary length. The full black radical, with its issuing appendage,

signifies the tonic alone, or the tonic in combination with a vanishing subtonic.



In this notation, the atonic sounds are represented by the dotted lines, in certain places of pitch. As aspirations however, their place is in no appreciable relation to the pitch of the tonics and subtonics; and I beg the reader may so understand the notation, where the atonic symbols are used to show the presence of the aspirated voice.

If the principle of syllabication, does not depend on a restriction by the concrete, and on the kind and position of the elements, here assigned; a single syllable might contain an indefinite number of tonic sounds, combined with such other elements as have no marked occlusion; and consequently, the length of the syllable would be limited only by the time of expiration; the possibility of which case will be considered presently. But from the influence of the radical and vanish, in the common aggregates of elementary sounds, the duration of a syllable is quickly arrested. There are twelve tonics; fourteen subtonics; nine atonics; and six abrupt elements. Twelve of these, the nine atonics and the three abrupt subtonics, being productive of an interruption to the continuity of the syllabic impulse; the promiscuous mingling of all the elements must give one of these, an average position in every third or fourth place among the tonics and subtonics, and thereby set a limit to the duration

of syllabic sound. Sometimes this interruption produces syllables of two elements only; and it has never perhaps in the English language, allowed any syllable in use, to have more than seven.

The reason why the words *strange* and *strength* cannot be made longer, without more than ordinary effort is this. Tonic elements cannot be added, since no two of them can be united into one vocal impulse. Nor will these words bear a subtonic at the beginning; for *s* being an atonic, any subtonic uttered before it must come to a pause, must therefore go through its vanish and thus produce a separate syllable. An atonic prefixed to these words would not indeed make a new concrete, but would produce a varying effort of hissing and aspiration, bearing no resemblance to the easy gliding of tonic and subtonic syllabication.

In answer then to the question; why syllables are not continued to the utmost length of an act of expiration, it has been shown, that as speech employs all the elements, the abrupt and atonic must necessarily divide the time of one expiration into different syllabic impulses.

From the four kinds of elementary sounds employed in the construction of syllables, let us now suppose the atonic and abrupt to be rejected, and consequently the last mentioned cause of limitation to be removed. Why is it impossible in this case, to give indefinite length to a syllable formed by the union of a tonic with any number of subtonics? Or, why is such a syllable otherwise limited than by the term of expiration?

When a tonic precedes a subtonic in the formation of a concrete interval, it gives up a portion of its concrete movement to the subtonic, which then carries on and completes the vanish. In this way, the radical and vanish may consist of a tonic and one, two, three, or at most, four subtonics. But the number cannot in easy pronunciation, be extended beyond these. Thus in the syllable *strandzh* (*strange*) the concrete rise begins on *a*, and continuing through *n*, *d* and *zh*, vanishes on the last. With two more subtonics *v* and *m*, subjoined to this word, as in *strandzhvm*, few speakers could make one pure syllabic

impulse of the combination. The reason of this difficulty, or as we may call it, impossibility, will appear in the following remarks.

In an ordinary use of the voice, the concrete rises or falls through the interval of a tone, or third, or fifth; and employs therein a certain portion of time. Now though the concrete and the time of these intervals may indeed be executed on one tonic, combined with several subtonics; yet there is a limit to the number, utterable by an easy effort in correct speech. For since each constituent should have a certain duration, to render it cognizable as a variation of pitch; while to insure a distinct pronunciation, each should consume a portion of the time of the concrete; it is found by experiment; each constituent does consume so much, that not more than four subtonics together with the preceding tonic, can in easy utterance be compressed into the time and space of the radical and vanish, or of the wave.

In pronouncing a combination of tonics and subtonics, greater than can be included in a single concrete, or a wave; either two syllables must be formed by two separate concretes, or some one of the tonic or subtonic constituents must be protracted on one line of pitch. And though this last would not necessarily produce two syllables, yet by assuming the characteristic *note* of song, it would be very different from the effect of the truly equable syllabic-concrete, and therefore not to be regarded in the question before us. But admitting, a syllable might be prolonged, to the extent of expiration, through what we called in the second section, a continued wave; still the prolongation being here made on a single tonic or subtonic of the syllabic compound, the case would not be regarded by the rule of syllabic combination; or would only be, as we remarked above of a solitary tonic, an exception to it.

I have thus endeavored to show why, in ordinary speech, syllables cannot be indefinitely extended, when they consist only of tonic and subtonic sounds, and consequently when there is no obstruction to their continuation, by the interposition of abrupt and atonic elements.

A further consideration of the radical and vanishing movement, will inform us why there is, ordinarily, but one effort of accentual stress on each syllable. It was shown in the last section that the form of force called Accent, is variously laid on the concrete. First; by the abrupt explosion of the radical. Second; by magnifying, so to speak, the whole of the concrete, the proportional forces of the radical and vanish remaining unaltered. Third; by giving more force to the middle of the concrete. Fourth; by an abrupt stress on the radical, together with an increased force on the vanish of the same concrete. Fifth; by greater stress on the vanishing portion. Sixth; by making the whole concrete of the same fulness as the radical. Five of these forms do not alter the singleness of the accentual impression. Something like an exception to the rule of a single accent seems to exist in the fourth, as will be particularly noticed under the future head of Expression; but this condition if an exception, being of rare occurrence, is by no means contemplated here, in looking at the ordinary phenomena of syllabic speech.

From what has been said, the reader may perceive the difference among syllables, in their tunable quality, and in the gliding continuity of voice. The most agreeable in both respects, are those formed by a single tonic; and although the concrete rise of a dipthong consists of two dissimilar sounds, it is not inferior in the above named characteristics to the uniform voice of a monothong.

The next degree of eutony or agreeable voice in a syllable is that formed by an initial tonic, followed by one or two subtonics, as; *aim*, *ale*, *arm*, *earn*, *elm*, *orle*. These have with an agreeable quality, an easy mingling of their constituents; while their tonic commencement, and subtonic vanish allow an equable concrete movement, from the opening to the close of the syllable.

The gliding continuity, and the agreeable quality of voice are to a certain degree, impaired in that order of elements, where the first sound is a subtonic, as in *maims*, *gale*, *warm*, *zearn*, *realm*. Now since the radical in these cases does not properly begin on the first element, there may be in careless

pronunciation, a slight Note or level line of pitch, in the utterance of the subtonic preceding the tonic.

The next of the syllabic combinations contain each of the three kinds of elements as; *swarms*, *strength*, *thrown*, *smiles*. Here the atonic sounds are not agreeable. They obscure the character of the concrete movement; and though they do not destroy its singleness of impulse, they are attended with some hiatus, from the changes of position in the organs that produce them.

A few syllables such as the last of *lit-tle* are made of subtonics and atonics, without the addition of a tonic. They are altogether without force and fulness in the radical opening; and have a slight nasal vocality, which is most remarkable in this case, from its not being modified by syllabic union with the clear laryngeal sound of the tonics.

The syllabic impulse has various degrees of smoothness and eutony, from the perfect coalescence of the two constituents of a dipthongal tonic, when uttered alone as a syllable; to the transition through a concrete compounded of all the elements. There is a peculiarity in the structure, and a hiatus in the pronunciation of certain words, from their *apparently* embracing two concretes in the same syllable. The words *flower*, *higher*, *boy*, *voice*, and *coin*, by a slight variation in effort, may each be uttered either as one or as two syllables. Under the first condition, they seem severally to consist of the union of two tonics in one syllable, which is impossible. When *flower* is pronounced with a single impulse, it must be upon the elements, *f*, *l*, *ou*, and *r*, and this accords with our history of syllabication. When the tonic *e*-rr is sounded before *r*, the double impulse cannot be avoided, as in *flow-er*.

We have considered the syllable as essentially a function of the radical and vanish; and this function is equally productive of the syllabic impulse, in a *downward* as in an *upward* direction. And it will be further shown in a future section, when the reader is prepared to understand the explanation, that the unity of a syllable is not destroyed by a movement of the voice

in continuity from the upward into the downward concrete, in what we called the wave.

By the light of the preceding analysis, we may perceive causes that might otherwise be hidden. Thus, we account for the disagreeable effect, produced both in utterance, and on the ear, by the use of the indefinite article *a*, before a vowel (or tonic,) and by other similar successions; as in *aorta*.

When we utter the tonics in series, we may smoothly pass from one to the other without a break, and without a point of junction being appreciable. In this case, the elements are joined to each other by the mediation of the subtonic *y*-e; as in enumerating the vowels; *a*, *ye*, *yi*, *yo*, *yu*. For the subtonic having a slight occlusion with its consequent vocule, means are afforded by this occlusion, and by the outset of this vocule, to give a full opening to the tonic: and thus, a true radical may be made on a tonic continuous with a preceding subtonic. When we attempt to join the article *a*, to a tonic at the beginning of a following word, an unpleasant perception arises from a want of that occlusion and vocule in the tonic article *a*, which in the subtonic *n* would give an opening radical fulness to the initial tonic of the word. Should the article be pronounced short and separately, with a pause after it, that the initial tonic may have a full radical opening of its own after the pause, the unpleasant effect will in a degree, be avoided, though the utterance will be necessarily delayed. In this way, *a,—owl* and *a,—age* are nearly as unexceptionable, as *an owl* and *an age*. The union of *n* with a tonic, and the same may be said of all the subtonics, is an agreeable coalescence, from the slight occlusion in these elements; while an attempt to join the vanish of one tonic with the radical of another, produces a disagreeable effort in the organs, and an unpleasant impression on the ear. This hiatus, or difficulty in articulation, is caused by a deficiency in the fulness of the succeeding radical; by an endeavor to supply this deficiency, and yet at the same time to pass quickly from tonic to tonic; and by the disappointment of the ear, in not receiving the full impression of the radical, as it is heard in the same word on other occasions. We cannot

then, in a proximate succession of tonics, produce that desirable radical abruptness, which is easily accomplished when the tonics are pronounced with a pausal rest between them, or after the slight occlusive pause produced by the vocule of the subtonics.

The hiatus accompanying the junction of one tonic with another, will be less remarkable when the last receives no accentual force. Thus it is less in *a account*, than in *a accident:* for in the first example, a full degree of radical abruptness in the tonic *a* is not required.

From the hiatus in the above individual instance of the meeting of two vowels, we are led to observe the general means for coalescence, and the general causes of hesitation between the elements, under all other positions and connections in current speech. One form of *coalescences* is produced by the vanish of a tonic gliding into a subtonic; another by the abrupt breaking of the vocule of a subtonic into the radical of a tonic. While a common cause of *hesitation*, is the meeting of the vanish of one tonic with the radical of another. There are other causes of both coalescence and of hesitation, depending on the character and position of the elements, which by the light here thrown upon the subject, the reader can easily observe for himself. The principles of syllabication thus founded on the radical and vanish, and on the abrupt vocule of the subtonics, embrace the above instance of the indefinite article and the initial vowel of a following word; which has long been familiar as a single, but not as a general fact or law in speech. This law, under its specifications here exemplified, may perhaps be applied by others, to the investigation of the causes of stammering, and other defects in articulation.

From the foregoing view of the essential importance of abruptness, in syllabic articulation, the reader may learn, why I was necessarily directed to make it an *independent* Mode of the voice.

Through the syllabic agency of the radical and vanish, the passed time and perfect participle of some verbs ending in *ed*, when contracted into one syllable, by rejecting the tonic *e*;

change *d* into *t*, as: *snatch-ed*, *snatch't; passed*, *pass't; stopp't; check't*. For if the *e* be dropped, the *d* having a vocality, and possessing as a subtonic, the power of a concrete movement, it must, when preceded by an abrupt or atonic element, as *sh*, *s*, *p*, and *k*, in the above instances, have a radical and vanish, and consequently must make another though a subtonic syllable in place of *ed*. But if the abrupt atonic *t* is substituted for *d*, that element having no concrete may by uniting with those that precede, be retained without destroying the singleness of the syllabic impulse. It is however to be remarked, that the vocule of *t* has a 'formative effort' towards a syllable, but not sufficient to produce the effect of one on the ear.

Those irregular verbs which, by contraction, have their present and past times and perfect participle alike, generally end in *t*, as: *beat*, *kept*, *hurt*, *let*, *left*. The economy of utterance, or occasions for poetical measure; producing a contraction of the regular analogical form of *beat beated beated*, which we may suppose to have been the original structure of the verb; the influence of the radical and vanish in syllabication, does not allow the contraction to be made by the elision of *e*. For upon this elision, *beated* can be changed to one syllable, as we have seen above, only by substituting the atonic *t* for the subtonic *d*, as in *beat*'t; and this, not being utterable, the single word without the last *t* would be used as the inflection of the verb, and as the participle.

It is perhaps, owing to the unpleasant effect in subjoining *s* to *ch*, as the sign of the possessive case, that we have no monasyllabic possessive, in the pronoun *which;* and without the hiatus, that real want would probably have been long since, conveniently supplied. With this difficulty in articulation, we often use an emphatic circumlocution, to denote the property of a subject. In the following sentence; Find me a ring, the diameter of which is six inches; the word *which* having a literal composition that makes it audibly impressive, and when required, an emphatic relative; has here, along with the preposition, too much of that audible importance, for its merely

expletive meaning in the sentence; and thus in a manner, overbears the principal idea of the ring and its diameter. Yet to make it a possessive by elision, as in *which's*, would be even more striking. Nor would it be less so, until authorized by custom, to employ its supposed original, *which its*, as with whose (who's) from *who his*, or *who hers;* according to the old form of the possessive case of nouns.

It is from the peculiarity of this case, that writers with a delicate perception of phraseology find those proper occasions, where the less-accented *that*, as a relative, may be fluently substituted for this ear-stamping pronoun. Under the like difficulty the best Authors, to avoid awkward or affected alliteration, have sometimes employed *whose*, in reference to things, as a possessive case of *which*. Fortunately however, by a substitutive and variable construction, the copious resources, and available versatility of our language, is ready and sufficient to meet all its incidental wants.*

The foregoing principles may be hereafter applied to explain some apparent anomalies in speech, that have hitherto passed without scrutiny, or without satisfactory interpretation. But I have already exceeded my original intention, in planning the subject of this section; and must therefore leave other particulars, to the observation, reflection, and time of the inquiring and intelligent reader. Perhaps I do not exceed the bounds of reasonable anticipation, in foreseeing his rising interest in this history of the voice. But of all these things, and more too that shall be told, may in looking back from future time, appear, in the distance, to have been, the preface only to a full knowledge of this subject; if he will adopt the Method of Inquiry which has thus far assisted me, or which is in truth the more than

* The above notice of the impressive effect of the pronoun *which*, might be extended to that doubtful part of speech, *because*, and to the adverb *so*. These words are in a degree emphatic by their literal sound alone; and are to be employed in the first instance, for directing attention to some important reason, or agency; and in the second, for particular stress, when this adverb has an inferential importance. Does their influence depend on the full quality, and extended time of their respective tonics, *a*-ll, and *o*-ld? And may there not be other English words, with a like impressive construction, deserving to be known, classed, and thoughtfully used.

co-efficient Author of this work; if he will become the spy upon nature through his own watchfulness, and not rely on a careless, and often itself a borrowed authority; if he will turn from those discouraging prospects, presented by the result of every metaphysical or transcendental attempt to make knowledge out of notions; and by entering into sober communion with his own senses, lay himself open to the advising of those five ministers of observation, appointed by Nature for his counseling in all inquiry after truth.

SECTION V.

Of the Causative Mechanism of the Voice, in relation to its different Qualities, and to its Pitch.

A DESCRIPTION of the different modes and forms of sound in the human voice, without exemplification by actual utterance, is always insufficient and often unintelligible. With a view to facilitate instruction, it is desirable to discover the mechanical movements of the organs, together with the action of the air upon them; that a reference to conformations and changes of the organs, and to the impulses of the air, may enable an observer to exemplify to himself, the description of vocal sounds, by using the known physical means which produce them.

The result of physiological inquiry on this subject is not satisfactory. Unfortunately, most physiologists have been public teachers, appointed to stations of profit and influence, and required to instruct without having always the time, or ability, or disposition to investigate. Their condition has obliged them to compile without choice, to define and arrange without reflec-

tion, and to affect an originality perhaps forbidden by the character of their minds, or the multiplicity of their duties. From these professorial instructors, the covered movements of the organs of speech seem to cut off the means of observation; and while they have feigned themselves under a necessity to teach, what they had never learned or understood, they have endeavored to elude the difficulty, by framing some of those works of fancy long ago designed by the Craft of Mastership, for satisfying the cravings of undiscerning youth. The thoughtless wishes of the scholar have been respectfully regarded by the teacher; and sketches of knowledge from his accommodating pencil have frequently been rather a worked-out picture of the pupil's vain preconceptions, than of the truth, and nothing but the truth of nature.

There are few confirmed opinions among physiologists, on the mechanism of the voice; and by the duties of philosophy we are bound to acknowledge much ignorance and error on this subject. We know that the voice is made by the passage of air through the larynx, and cavities of the mouth and nose. From experiments on the human larynx, or on artificial imitations of its structure; and from observations upon the vocal mechanism, by exposing the organs in living animals; it is inferred with great probability, that audibility of voice proceeds immediately from the ligaments of the glottis. We have no precise knowledge of the causes of Pitch; its formation having been by authors differently attributed to variations in the aperture of the glottis; to the difference of length in its chords; their varied degrees of tension; the varying velocity of the current of air through the aperture of the glottis; the rise and fall of the whole larynx, and the consequent variation of length in the vocal avenues, between the glottis and the external limit of the mouth and of the nose; and finally, to the influence of a combination of two or more of these causes. Nor are we acquainted with the mechanisms, respectively producing those varieties of sound called Natural voice, Whisper, and Falsette. Each of these varieties has received some theoretic explanation; and

their locality has, without much precision, been severally assigned to the chest, the throat, and the head.

These discordant and fictional accounts have been in some measure, the consequence of conceiting a resemblance, between the organs of the voice and common instruments of music; and while those fluctuations of opinion which of themselves, so rarely settle into truth; have represented the vocal mechanism to be like that of mouthed, or reeded, or stringed instruments, the wildness of these unfounded, or still incomplete analogies has run into outrage of all similitude, by comparing the avenue of the fauces, mouth, and nose, to the body of a flute; and ascribing false intonation, to an inequality of tension between what are called the 'strings of the glottis.' We are too much disposed to measure the resources of nature, by the limited inventions of art. The forms and other conditions of matter, which jointly with the motion of air may produce sound, must be innumerable; and it certainly is not an enlarged analogical view of the mechanism of the human voice, which regards the functions of those few forms only that have received the name of 'musical instruments.'

The illustrations these analogies were supposed to afford, have been no more than Theoretic resting places for the mind, in the perplexing pursuit of truth. The physiologists of antiquity thought they explained the mysteries of the voice, when they compared the trachea to a flute; and science reposed from the time of Galen, to that of Dodart and Ferrein in the eighteenth century, on the satisfaction produced by this fancy. The means of illustration have followed the fashion of instruments, and of late years, the chords of the Eolian harp and the reed of the hautboy have furnished their mechanical pictures of the vocal organs. One cannot say positively; a resemblance of the mechanism of the voice, to that of some known instrument of music, may not be proved hereafter; but cautious reflection will guard us against surprise on a future discovery, that in most points, the formative causes in the two cases, are totally dissimilar. Before the use of the balloon for the support and progress of man upon the air, no one ever imagined

the possibility of his flight, by any other instrumentality than that of wings.

The history of the voice records its exact anatomy, and some important physiological experiment, together with inferences from the mechanism of musical instruments, applied without much precision, to the human organs. We seem to have been so entirely convinced of the analogy between these cases, and have relied so implicitly on systems constructed upon it, that we have forgotten the importance of unbiased observation. Presumption in fancying the fulness of knowledge already accomplished, and despair in thinking it unattainable, are equally adverse to the efforts of improvement. The *panurgic* or all-working power of Baconian Science directs us by its productive rules, to record all the phenomena of the voice; and requires us in our classifications, to *know* resemblances and differences, not to imagine them. There is no doing without the assistance of analogies; as well when looking into the co-relation of the arts, as in observing the processes of nature. With peculiar adaptation to a varied office, they are the all-suggestive counselors of intellect, in the discovery of that original truth, which they are afterwards to teach and to beautify by illustration: they should not however be confounded with the truth itself, which they serve only to develope and adorn. In the present inquiry, it might be proper to take into consideration every analogy of form, in artificial instruments of sound; but when a strict use of the senses cannot prove a similarity of mechanism between them and the vocal organs, it is no benefit to retain as parts of a science, those fancied means that cannot illustrate, after they have been unsuccessfully used to discover its truth.*

* After the directive principles of the *Novum Organum* had accomplished much of the promised work of scientific precision, and before they have been duly applied to rectify the errors of every Theoretic Faith; for which they are all-sufficient, and were prospectively intended; we are invited to new efforts of inquiry, by the additional method of a 'Positive Philosophy,' to assist the progressive purpose of its all-sufficient prototype. But English and American philosophy has too often been deluded into belief of fiction and falsehood, under the promise of *Positive* science, for this Word to afford in our common language, a favorable omen of exactness in observation and thought. Nor has the flag

When I speak of our ignorance of the mechanical causes of the different kinds of voice, and of their pitch, let me be clearly understood. To *know* a thing, as this phrase is applied in most of the subjects of human inquiry, is to have that opinion of its character and cause, which authority, analogical argument, and partial observation, prompted by various motives of vanity or interest, may suggest. To *know*, in natural philosophy, we must employ our senses, and contrive experiments, on the sub-

that bears it as yet waved over any important 'annexation' of truth; beyond the acquisitions of that Commanding Philosophy, which has gone the way of victory before it. On the other hand, the Baconian system of observation has long hung its banner of science, across the Newtonian Sky; and is daily bringing from the depths of the earth, the historic leaves of Creation's Stone-and-Fossil Book; has raised its trophies of ingenius art, and national wealth, over the coal fields of New Castle, the founderies of Wales, the thousand productive engines of Sheffield and Manchester, the wonders of locomotive-agency, on every sea, and civilized land; and over that Electric tongue, which speaks in a moment, the exchanging purposes of commerce, between them all. The power of this philosophy, while it has already furnished those great physical advantages, still holds within itself, the sure but unused means of clearing-up every intellectual and moral mystification.

To those great results of the boundless purposes of the Observative System, I presume to join the humble contribution of this essay. The success of that system, on our present subject of speech, which has so long resisted all other means of inquiry, and which has too incautiously been considered, beyond discrimination; may indeed be only a triumph within the narrow field of Vocal Physiology, and Taste; yet poorly as it may compare with those extended practical achievements, it is equally with them, a triumph in *principle* and *method*, of the wise and comprehensive design of the Baconian Logic; which, like the unlimited circuit of Nature, thus encompasses both the greatest and the least.

Although Nature, the just and sole Executrix of Providential Will, knows not, in the agency of her laws, the human prompting of Enthusiasm, yet we may be pardoned if we should feel it, towards that Mighty Method, which by unfolding her works, teaches that for her ceaseless energies she never requires it.

Does truth allure thee? Learn BEFICTIONED man,
At Bacon's word, her dawning light began;
Learn how that light's redeeming ray has shined,
With gleams of whole Salvation o'er the mind.
And should that Mind to truth's full-light be brought,
'Twill be their task, who Think as Bacon Thought.

When the distinguished Poet, and author of the well known and malicious epigram, applied the inconsistent epithets, '*greatest*, *wisest*, and *meanest*,' to one

ject of inquiry; and admit no belief, which may not in its proper way, be made undeniable by demonstration. Physiology has too long been led by a fictional logic; and no branch more conspicuously than that of the mechanism of the human voice. One, from the analogy of musical strings, supposes Pitch to be

and the same Exalted Intellect, he committed as great a solecism in his adjectives; as he did in his verbs, when describing the mules and wagons returning from Mount Ida, with wood for the funeral pile of Patroclus; he has the following unsuccessful attempt to make a prolonged quantity, the verbal sign of a cautious animal pace.

> First move the heavy mules securely slow,
> O'er hills, o'er dales, o'er rocks, o'er crags (*head-long of course*) they go.

The history of the *celebrated line* of discordant adjectives; the joint work of Pope and Bolingbroke; is short.

The great Benefactor while preparing posterity for a full survey of the truth and beauty of Nature, happened, in his *Essays*, to make the general remark; that deformed persons, regarding themselves as exceptions to the perfect order of her Laws, and as objects of pity or scorn; endeavor to meet with even-hand the hardship of their lot, by a dissatisfied and jealous temper towards the world; yet kindly allowing; their condition has sometimes been the incentive to great exertion and excellence. It is the malice of the misshapen Poet, apparently excited by this remark, that here obliges us to allude unwillingly to his misfortune; for on reading this popular Work of the Philosopher, he may from the fictional habit of his own mind, together with his poetical egotism, have taken the remark as personal to himself, though then unborn; and thus have joined to his constitutional and peevish irritability, a revengeful disposition towards the Author.

Lord Bolingbroke having furnished Pope with his sententious prose reflections, was not by Rank and Title or by Head and Heart, so simply generous towards the 'Wisest and Greatest of mankind;' thus sacrificed by the 'smooth barbarity' of King and Courtier, for his venial share of the besetting sins of every ambitious public station; as afterwards to condemn and erase, if he did not direct the vindictive couplet of his versifying amanuensis; but meanly, if with jealousy of a superior intellect, left it for any ignorant and self-righteous pharisee, to quote, and to thank God, on the comparison, that he is not like other men, nor even as the High Chancellor Bacon.

If Pope's greediness of praise, that vicious appetite of prideless and limited minds, had led him to turn into heroic measure, the *Essays* of his great Superior, instead of Bolingbroke's philosophic generalities, which it is said he did not comprehend; he would have had clear, profound, and practical thoughts, with all the pith of poetical maxims, to work upon; and might have induced posterity to overlook some of his own contentious vanity, and annoying caprices, through an odd association of his pigmy share of rhyme and reason, with the greatness of an Immortal fame.

produced by the varied tension of the chords of the glottis; without showing a correspondence of the degrees of tension with the degrees of pitch. Another, that the vibration of these chords performs the same functions as the reed of the hautboy; without showing the manner in which this laryngeal reed fixes the degrees of intonation. While a third ascribes the pitch of the falsette to the agency of the base of the tongue, the fauces, the soft palate, and uvula; without showing any fixed points of relationship, between the parts of this cavernous structure and the current of expiration, in the production of concrete or discrete pitch.

When therefore we seek to *know* the mechanism of the voice, it should be, to *see*, or to be truly told by *those* who have seen, the whole process of the action of the air on the vocal organs, in the production of the quality, force, pitch, and articulation of speech. This method and this alone, produces permanent knowledge; and elevates our belief above the condition of vulgar opinion, and sectarian dispute. The visibility of most of the parts concerned in Articulation, has long since produced among physiologists, some agreement as to the agency of those parts. But after all I have been able to observe and learn, on the subject of Quality and Pitch, I must in speaking the language of an exact philosophy, fairly confess an entire ignorance of their mechanical causations: and the great difference on this point among authors, should go far towards destroying respect for most of their opinions.*

As this section is addressed principally to physiologists, I omit a description of the organs of the voice, since it may be found in all the manuals of anatomy; and it would be useless to transcribe an account of structures and actions, when we know not with specific reference, what vocal effect those actions produce. The general statement of our problem is, that some part or parts of the vocal passages produce all the phenomena

* If the reader cannot now agree with me, on the importance of the purely observative use of the mind, here recommended for every thing, let him wait till he has finished this volume, before he pronounces that it has been therein unproductive.

of the voice. When discovery shall point out the efficient parts, and their actions, it will then be the duty of anatomy to describe their internal organization, and motive powers, that the whole may be made a permanent subject of science. The anatomical structure of a part, is the material cause, and thus the foundation of its physiology; but observation of the living function has almost universally thrown the first light upon the formative causes of its physiological effects. It has been the part of anatomy to confirm or complete our knowledge of them; agreeably to the saying of the Greek philosophy, that what is first to nature in the act of creation, is the last to man in the labor of inquiry. With regard to the mechanism of the voice, we are yet occupied with the perplexities of analysis; when that work shall be finished, we may begin again with muscles, cartilages, ligaments, mucous tissues, and the os hyoides, and describe the whole with the synthetic steps of successive causation

In the meantime, we should not so far follow the example of System-makers and Professors, as to furnish an account of the mechanism of the voice, solely because it is desirable and may be looked for. Aiming to serve truth with our senses, we should describe what is distinguishable by the ear in the different kinds of voice, together with the visible structure and movement of the organs; in the hope, that by an acknowledgment of our present ignorance, and by future observation and experiment, other inquirers may arrive at the certainty, which through a different method of investigation has never yet been attained.

The thirty-five elements of speech may be heard under four different kinds of voice; the Natural, the Falsette, the Whispering, and that improved quality, to be presently described under the name of the Orotund.

What is called the Natural, is employed in ordinary speaking. Its compass includes a range of pitch from the lowest utterable sound, up to that point at which the voice is said to break. At this place the natural voice ceases, and the higher parts of the scale are made by a shriller kind called the Fal-

sette. The natural voice is capable of the discrete, the concrete, and the tremulous progression. By the concrete and tremulous movement, the natural may be continued into the falsette without a perceptible point of union. Thus the concrete rise in vehement interrogation, sometimes passes far above the limit of the natural scale, without producing that unpleasant break in the transition to the falsette, which in the discrete scale is remarkable both as to quality of sound, and to difficulty in executive effort, except with persons of great vocal skill. The peculiarity of quality and of intonation at this point of the discrete scale of song, has received the name of 'false note.'

The natural voice is said to be produced by the vibration of the chords of the glottis. This has been inferred, from a supposed analogy between the action of the human organ, and that of the dog, in which the vibration has been observed, on exposing the glottis during the cries of the animal; and from the vibration of the chords, by blowing through the human larynx, when removed from the body. The conclusion is therefore probable, but until it is seen in the living function of the part, or until there is sufficient approximation to this proof by other means, it cannot be admitted as a portion of exact physiological science.

With regard to the mechanical cause of the Variations of Pitch in the natural voice, different notions, and they are but notions, have been proposed by their respective advocates. They were transiently enumerated above.*

* Shortly after the first publication of this work, in January, eighteen hundred and twenty-seven; Mr. Robert Willis, of Caius College, Cambridge, following up the experiments of Kratzenstein and Kempelen, obtained by means of tubular and other ingenius contrivances, many interesting results, approaching to the satisfactory conclusion, that *vocal sound* is produced, on the principle of the Reed, by the vibration of the ligamentous chords of the glottis. The artificial contrivances further showed by analogy, that *Pitch* may be in *part* produced by certain variations of these chords, as they form the aperture of the glottis; still leaving it undetermined, by what other influence this pitch may be partly made or modified, in the proper vocal organ. By another contrivance, he was enabled to produce several of the vowel sounds.

The purpose of this volume does not require a special notice of the interest-

On this subject, about which we know so little, but on which theorists are ready to fix on anything, it is well to begin the investigation of some current opinions, with the logical process of exclusion; by showing what does *not* produce pitch, in the visible parts of the vocal apparatus.

The Pitch of the natural voice does not appear to be directly produced by the mouth and fauces, for it will be seen on examination, that the rise and fall through the scale, may be severally effected on all the tonic elements; and that during the exclusive intonation of each, the positions of the tongue and fauces remain unaltered; if we except some slight unsteadiness of the tongue and soft palate, which can have no relation to the definite divisions of pitch.

The sound of *a*-we is made, while the tongue is about on a level with the lower teeth; the mouth being open, for observa-

ing details of Mr. Willis' inquiry. They do not however, in point of precise and permanent knowledge, extend the subject much beyond what we have stated in the text, to be the opinions of other writers; and it is there said in caution; we must not suppose, the mechanism of the voice necessarily resembles that of certain instruments of music: for to be known perfectly, it must be known in itself.

It is but a partial view, to show that vowel sounds may be made by certain kinds of tubes, in connection with a reed, and a bowl with a sliding cover. Consonants as well as vowels are only different kinds of sound, that may be classed, according to their causes, as Human, Sub-Animal, and Mechanical. The human are few, the sub-animal, and mechanical, innumerable. Our association of the human vowels with their alphabetic characters, and with thoughts and passions, when united with consonants into words, seems to represent them as altogether different from sub-animal and mechanical sounds. But there is no vowel in the voice of man, that is not to be heard from some beast, or bird, or insect, or in the innumerable sounds and noises, made by the reciprocal action between air, and the varied forms and conditions of solids and fluids. The fauces and larynx offer only the case of a peculiar and moistened structure, forming those sounds, which in the egotism of our education, hardly our constitution, we have so far identified with humanity, as to prevent our immediate notice of similar sub-animal and mechanical sounds.

The common words of the world veil the true relationship of things, till philosophy draws aside the curtain; and nine-tenths of mankind, who may think themselves very observant, never perceive in the jet of a fountain, the click of a time-piece, the grating of a saw, and the rapid friction of a cable, some of those prerogative elements, which set them as they suppose, so far above the brute.

tion, and all the parts of this vocal cavity having the same position, as in an act of silent respiration. In performing the run of pitch on this element, we must however, have regard to a change of the mechanism of its radical, to that of *e*-rr, in the articulation of its vanish, which however, has no effect in this case, since it exists equally in the downward pitch. The sound of *e*-ve is made by approximating the tongue to the roof of the mouth, leaving between them a narrow passage for the air. Now in one of these instances, the avenue of the mouth and and fauces is free; while in the other, the tongue almost closes the back of the mouth, and must be nearly in contact with the veil of the palate, and the arch of the fauces. But in each case the respective positions remain unaltered, throughout the variations of pitch; and in both, the pitch is made with equal facility and exactness.

Among the subtonics, the pitch of *ng* is made when the current of air through the mouth is completely obstructed, by contact of the base of the tongue with the soft palate. *Th*-en, on the other hand, may be intonated through the scale, although it is produced by the stream of expiration over the tip of the tongue, in contact with the upper fore-teeth.

It is unnecessary to refer to the visible positions of the mouth and fauces in the production of other elements. The identity of pitch, under all their various mechanisms, must lead to the conclusion, that the Pitch of the natural voice is not produced by the action of these parts.

As the pitch of the element *ng*, is made by the stream of air passing directly from the glottis through the nose, without entering into the fauces and the cavity of the mouth, we may inquire; whether the varieties of pitch, if produced above the glottis at all, are made in the avenue of the nose. But pitch may be made when the air does not pass through the nose. Pitch too is a variable function, while the parts within the nose are incapable of motion.

The Falsette is a peculiar voice, in the higher degrees of pitch, beginning where the natural voice breaks, or outruns its compass. The piercing cry, the scream, and the yell are various

forms of the falsette. It must not however be understood that the compass of the falsette lies restrictively, between its highest practicable note, and the point where the natural voice ends; for the same kind of falsette-sound may by effort, be formed even below the *usual* point of separation of the two voices, or the place of what is called the 'false note.'

All the elements except the atonics, which are only aspirations, may be made in falsette. It has been already remarked, that the unpleasant effect both of sound and of effort, in the change from natural to falsette intonation, is obviated when the transition is made by the concrete, and by the tremulous scales.

The striking difference in quality, between the natural and the falsette voices, has created the idea of a difference in the respective mechanisms, not only of their kind of sound, but likewise of their pitch.

It has been supposed, the falsette is produced at the 'upper orifice of the larynx, formed by the summits of the arytenoid cartilages and the epiglottis:'* and the difficulty of joining it to the natural voice, which is thought to be made by the inferior ligaments of the glottis, is ascribed to the change of mechanism in the transition. On this point I have only to add, that the falsette or a similar voice, but without its acuteness, may be brought downward in pitch, nearly to the lowest degree of the natural voice; at least I am able so to reduce it; thus producing what seems to be a unison, or at least an octave concord of the natural and the falsette: and since the natural voice may by cultivation be carried above the point it instinctively reaches, it suggests the inquiry, whether these voices may have a different agency of mechanism; regarding these additions to the range of pitch, and the effort in acquiring a command over them; as according rather with the idea of a difference in the mechanical cause of the two voices, than with that of an extension of the powers of the same organization.†

* See a summary of the discoveries and opinions of M. Dodart, in Rees' Cyclopedia, under the article, Voice.

† The character of this *reduced* falsette, if I may so call it, consisting of an apparent combination of its peculiar sound with the natural voice; and pro-

As we are ignorant of the mechanical cause of the falsette, supposing it to be different from that of the natural voice, so the cause of its pitch is equally unknown. But fiction is ever ready to supply the wants of ignorance; and the peculiarity of the falsette, leading physiologists to the idea of a difference between its mechanism and that of the natural voice, they have supposed the pitch of the former is made *above* the larynx, by the back parts of the mouth. It is unnecessary to give the particulars of this fancy, as there seems to be no other foundation for it, than the idea of a sort of antithesis in causation; since the natural voice, from which the falsette differs so much, is supposed to be made *within* the larynx. Whatever may have suggested the notion, we have had from somebody, a full theoretic explanation, when there is scarcely fact enough to warrant a plausible conjecture.

As we are thus ignorant of what *is* the cause of the variations of pitch in falsette, we may perhaps lessen the opportunities for supplying the place of ignorance by fiction, in showing what it *is not.*

If the cavity of the mouth be observed during the exercise of the falsette on the element *a*-we, very little alteration will be perceived in the positions of the surrounding parts; except some slight contractile movement in the uvula as the pitch rises, and

ducing a kind of resonant quality, may, in a manner, be illustrated on the flageolet, by singing or rather by what is called 'humming,' while blowing it. A similar sound is made by joining a vocal murmur with the shrill aspiration of whistling. Both these cases however, have more of a buzzing vibration, than is heard in the reduced or hoarse falsette.

There is occasionally heard among the voices of women, an attractive and conciliating sweetness of Quality; with the natural Pitch of the sex tempered by fulness into dignity; and that *seems* to be a resonant union of the Soprano, and the Contralto, delicately similar to the ruder resonance of the reduced Falsette. A voice, when trained to the truth and grace of elocution; delightful in social life, in the Reading Circle, and in the easier feminine efforts of the Stage: but wanting the Matron-power of intonation for that gravity of passionless thought, and vigor of thoughtful passion which exalts the style of Intellectual Tragedy. I leave every one, to describe for himself, the effect of this voice, when it is the instrument of a mind with good sense, good temper, refined familiarity, and with knowledge enough for the important discovery, that it was made, not to be self-*willed*, but to *think* for itself.

when this is strained to its highest degree, an almost total disappearance of the uvula within the veil of the palate. That this contraction of the uvula, in the higher notes of falsette, is not the sole cause of its pitch; and that it is not produced by parts of the vocal passage situated above the glottis, seems conclusive from the following considerations.

The elements *n* and *m*; both being made by the passage of air from the glottis, solely through the nose; can be precisely intonated in the falsette scale. In this case the current of expiration does not pass-by the soft palate, uvula, sides of the fauces and base of the tongue; parts of the mouth supposed to be the cause of pitch in this voice.

All the tonic and subtonic elements can be made in the falsette. But it is not in accordance with the laws of sound, that the identical quality called falsette, and its pitch, should be made under a mechanism so varied, that the formative cause of some of the elements, as of *a*-we and *a*-n, give a clear passage to expiration through the mouth, while that of others, as *e*-ve, *l*, and *r*, nearly obstruct it.

As the falsette may be made by inspiration through the nose with a closed mouth, the air cannot come into contact with the parts of the mouth which have been assigned as the mechanism of the falsette. If we inhale through a tube, with one end reaching beyond the soft palate, the falsette may be carried through its pitch, thus formed by *inspiration;* though the current of air in this case does not impress the soft parts at the back of the mouth, but passes from the tube directly into the glottis. And the same is true of *expiration*, where the current passes directly from the glottis into the tube.

I have at this time a case under professional treatment, in which the tonsils are so enlarged by disease, that their near approach to each other, allows only space for the uvula to hang between them; thus obstructing the passage of air through the mouth, except by an effort; and presenting a structure altogether different from the common condition, assigned as the mechanical cause of the falsette. And yet this individual is able to make the falsette intonation.

I had lately an opportunity of seeing an instance of malformation, where the whole soft palate is wanting. The passage to the throat being a single arch, curving along the edge of the palate bone, instead of the low double arch, formed by the soft palate and depending uvula in the perfect fauces. Adhering to each side of the arch, just above the tonsil, there is a small tuber or fleshy drop; seemingly formed by the curtain of the soft palate, being divided vertically through the uvula to the palate bone; and each portion of the curtain being then drawn within the soft parts on its respective side, except the drops, or lower parts of the semi-uvulas, which project in the manner and place above described. This is the state, at rest. In straining the highest notes of the falsette, the two projecting uvular-drops, by some peculiar muscularity, make an effort to approach each other horizontally across the mouth, and thereby convert the semicircular arch into the form of a horse-shoe; by drawing inwards, each about half an inch, along the diameter of the arch. Here then, the principal part of the apparatus, said to produce the falsette, is wanting; yet this voice and its degrees of pitch are accurately executed by the individual, notwithstanding her deformity.

The back parts of the mouth are in their function, too variable under the accidental influence of muscular effort, to be the mechanical cause of the fixed and accurate degrees of the scale. For when any one point of pitch is maintained, the soft palate and its appendage the uvula, may be seen to undergo involuntary movements, that do not appear to have any effect on the voice. I am able to make twenty-four distinct notes with accurate intonation; fifteen are natural and nine falsette. In running through this compass on the dipthong *a*-we, in which the articulative mechanism of an open mouth and embedded tongue, allows the isthmus of the fauces to be distinctly seen; I perceive no alteration of position in executing the natural notes, except that of the articulative change, when the voice rises into *e*-rr, the obscure vanish of this dipthong. There is indeed an unsteadiness in the positions, but none of that definite gradation in organic changes, implied in the ascription of the varia-

tions of pitch to the motions of the back part of the mouth. In intonating the falsette discretely, on the dipthong *a*-we, I perceive some change in the palate, but little or none in the tongue, if the vanish *e*-rr is avoided. The change in the palate consists of a convulsive action of the uvula, which starts-up, as the radical of *a*-we opens on each degree of the scale, and the next moment descends. This convulsive action is not apparent when the voice ascends by the *concrete;* though under the use of both scales, the uvula at the highest rise of the falsette is contracted almost to disappearance. That this extreme contraction is not a move especially productive of pitch in the falsette, I have endeavored to show; but am not able to say, whether it arises from some associated muscular action, or from some change of the articulative mechanism in its higher notes.

I have offered these few remarks, in acknowledging my ignorance of the mechanical cause of the quality, and the pitch of the falsette voice.

The Whispering voice is well known. It is an aspiration; and makes the short impulse, and the final Vocule, of the atonic elements. These then are necessarily a whisper. All the other elements though properly vocal, may be likewise made by aspiration. The whisper of *b*, *d*, and *g*, though considered by Holder and his followers as identical with the atonics *p*, *t*, and *k*, is to my ear at least, faintly distinguishable from them, by having a less easy outset, and by a slight initial effort of articulation.

We are not acquainted with the mechanical cause of *whisper*, as distinguished from *vocality*. It has been ascribed to the operation of the current of air on the sides of the glottis, while its cords are at rest; whereas vocality is said to proceed from the agitation of the air by the vibration of those chords. This however is merely an inference from analogy, and has a claim to possibility, but no more.

The whispering voice has its variation of pitch; though it is effected in a very different manner from that of the natural and the falsette. The intonation of these voices, as shown above, is not *connected* with the visible movements of the mouth,

tongue, and fauces, which produce articulation. But if there has been no error in my observation, the transit through the scale of whisper is somehow made within the vocal organs, by taking *different* elements for the *successive* steps of the discrete movement; each whispered element being itself incapable of variation in pitch, while its true articulation remains unchanged.

For the explanation of this subject, let us designate three forms of the whispering voice. The Articulated, consisting in the pronunciation of the alphabetic elements; the Whistled, having the well-known shrillness of this function; and the Sufflated, a husky breath, partaking of the character of the two former, without having the shrill quality of one, or the articulation of the other. Now, when in Articulated Whisper, the tonics are distinctly pronounced, without running into Sufflation, the changes of pitch are made upon changes of the elements. In the order of articulated intonation, oo-ze is the lowest in the scale, and *e*-ve the highest: the succession by the first, third, and fifth, through two octaves, being upon the seven following elements.

First Octave.				Second Octave.			
1	3	5	8	1	3	5	8
oo-ze	*a*-we	*a*-rt	*e*-rr	*e*-ll	*a*-le	*e*-ve	

This scale of articulated whisper is of so peculiar a character that I do not presume to speak without doubt upon it; for even a seeming anomaly in intonation, leads me, under a sense of the uniformity of the laws of nature, to question my own observation; and to call for the assistance of others. If however, this is the real construction of the scale, for so it appears to me; each intermediate note must consist of sounds that resemble those contiguous to it. Thus when we require a second in the progression between *oo*-ze and *a*-we, it must partake of the articulation of both these elements. And of the two sounds for the sixth and the seventh, between *a*-rt and *e*-rr, one will partake more of the articulation of *a*-rt and the other of *e*-rr.

But as these intermediate sounds are not used in our language, they cannot be made without great difficulty, and only after long and careful effort. Thus the intonation of articulated whisper is rarely executed with precision, except at the points numbered in the preceding series; since we have only the whispered elements which are employed at those points.

In the above exemplification, I have given only seven tonics; but we formerly enumerated twelve, and if c-*oy* is admitted as a dipthong, there are six more to which I have not allotted separate places, in the whispered scale. Of these, *o*-ld takes its place with *oo*-ze; *i*-sle, and *ou*-r with *a*-we; *i*-f with *e*-ve; and *a*-n comes next before *e*-rr. This appears to me to be the position of these six tonics. But since I cannot offer the observations, as altogether satisfactory to my ear, I leave the subject for others.*

* It is necessary to remark, that a delicate ear, and a practical knowledge of the scale are required for measuring this progression of whispered articulation. The extent of the series of elements given in the text being through two octaves, the series must begin on the gravest degree of pitch. I cannot on this subject, draw from the experience of others; but in executing the rising order of these elements, I take oo-ze at the very lowest point at which the articulation, freed from whistle and sufflation, can be made; to bring the highest place of *e*-ve, within the reach of intonation; my voice being just able to compass these two octaves in articulated whisper. As a matter for further investigation upon this subject, it may not be irrelevant to remark, the coincidence in my own case, of the number of degrees in the scale of whispered articulation with that of the natural voice; both being about fifteen.

Let me here add a suggestion, on the ground that the intonation of articulated whisper is as I have observed it. Since the mechanism of the *whispered*, and of the *vocal* elements is the same; and the places of the several whispered elements are *fixed* points of the scale, a record of these intonated articulations might perhaps lead to a recovery, if lost, of the sounds of the vowel-symbols of the natural voice.

For example, suppose the fixed place and order of the whispered elements, together with the parts of the vocal organs and their actions, to be described. By assuming the known position and action of those parts in producing an element, and expiring at the same time, the designed articulation would be effected. Now any one whispered element being found, its place on the *scale* is also found; and the fixed place of this element being known, the rest, by their order of upward and downward discrete intonation, must necessarily be found. Thus the pronunciation of the seven whispered tonics may be ascertained. But

The pitch of the *sufflated* whisper appears to be made in the same manner as that of the articulated. For in rising through the scale, this sufflation has a husky resemblance to the whispered elements; *oo*-ze being the lowest, and *e*-ve the highest. The sufflated whisper is employed to form the tune of the Jews-harp. As the peculiar vibration of air which constitutes the pitch of the sufflated element, passes over the tongue of the instrument, this tongue, it would seem, vibrates in unison with it. It is owing to the difficulty of articulating the intermediate artificial elements so to call them, and of fixing their exact place, and consequently of intonating the full discrete scale of sufflation, that even a good musical ear, is rarely able on first trials, to hit accurately, more than the third, fifth, and octave, on the scale of this simple instrument.

The pitch of *whistling* is also produced by the same mechanism: since in this case as well as in that of sufflation and of articulation, a thin rod passed into the corner of the mouth by depressing the tongue, destroys the power both of articulation, and of ascending the scale. And further, there is in the lowest and the highest note of whistling, as well as in those of

the whispered and the vocal tonics have respectively the same mechanism. It would therefore be required, only to direct the stream of *vocality* through this mechanism, and thus to convert the whisper into vocality; in order to have the recovered knowledge of the tonics, as they were used in a language, of which the phonetic means of recognition had been lost.

The interesting discoveries and suggestions by Young, and his coadjutors, of the vocal elements of the old Egyptians, hidden so long under their peculiar symbols; were the happy result of the record of a few proper names: and the subsequent full developments by the sagacious and indefatigable Champollion, could not have been effected without the aid of the verbal sounds of the old Egyptian language, still represented in Coptic writing.

We here offer a passing hint, for the recovery of lost vowel sounds in any language, founded on the unalterable character, and the instinctive uses of the human voice: and if the above account of the pitch of whisper, is given upon correct observation; it shows a curious anomaly on the subject of the mechanism of the vocal scale; and intimates, that we are not yet full masters of the physiology of speech.

With regard to the consonants, we must keep in mind; their obvious and describable mechanism in the *natural* voice, would if recorded, allow a recovery of their phonetic character.

sufflation, a quality of sound however obscure, resembling respectively the articulated *oo*-ze and *e*-ve. Closing the mouth destroys the *articulation* of whisper and of the natural voice, together with the pitch of the three forms of whisper; while with the mouth closed, the whole scale may be accurately *hummed* in the natural voice. The shrillness of whistling seems to be made by the aperture between the lips. On this subject we might inquire if the intonation of the scale of wind instruments is not in some cases produced altogether by the pitch of sufflated whisper; in others, by its combination with the effect of a varied position of the lips, of a varied force of breath, and of the varied ventages or stops. It is well known, that the first seven notes of the key of D on the flute, and their corresponding octaves are severally note and octave, made by the same stop. The difference of pitch between a note and its octave in this case is produced, not perhaps, by the position of the lips, nor by the force of breath, but by a difference in pitch of the sufflated whisper. It is perhaps, the same with the notes of the flageolet and clarionet.*

The *Subtonic* elements when whispered, are *individually* incapable of the variations of pitch. Have they like the whispered tonics, relatively to *each other*, different places in the scale?

In order to perceive clearly the peculiar character of pitch above described, we must, in executing the articulated whisper be careful to make the elements as it were, at the back of the mouth; thereby to avoid falling into the sufflation, and the whistle, that have their formative causes nearer the lips.

The *Atonics* have singly, no variation of pitch; and if they have relations to each other on the scale, they are of no importance in speech.

The voice now to be described, is not perhaps in its mechanism, different from the natural; but is rather to be regarded as an eminent degree of fulness, clearness, and smoothness in quality; and this may be either native or acquired.

* It might be inquired, whether the facility in executing the third, fifth, and octave, on all mouthed instruments, as well as in the voice, is not connected with the use of the peculiar scale of articulated whisper.

The limited analysis, and vague history of speech by the ancients, and the further confusion of the subject by commentators upon them, leave us in doubt whether the Latin phrase, 'os rotundum;' used more to our purpose in its ablative, 'ore rotundo,' by Horace, in complimenting Grecian eloquence; referred to the construction of periods, the predominance or position of vowels, or to quality of voice. Whatever may have been the original signification of the phrase, the English term 'roundness of tone,' specifying as we may suppose, the kind or quality, seems to have been derived from it.

He who, by observing merely the sound of the voice has learned, for he must learn, to admire its essential fulness; may remember how slowly he came to the perception of its deliberate dignity. Nor will he deny, that its peculiar quality would have earlier attracted his attention, had it been distinguished by a proper oratorical name. On the basis of the Latin phrase, I have constructed the term Orotund; to designate that assemblage of attributes which constitutes the highest character of the speaking voice.

By the Orotund, or adjectively the Orotund voice, I mean a natural, or improved manner of uttering the elements with a fulness, clearness, strength, smoothness, and if I may make the word, a sub-sonorous quality; rarely heard in ordinary speech, and never found in its highest excellence, except through long and careful cultivation.

By Fulness of voice, I mean a grave and hollow volume, resembling the hoarseness of a common *cold*.

By Clearness, a freedom from aspiration, nasality, and vocal murmur.*

By Strength, a satisfactory loudness or audibility.

By Smoothness, a freedom from all reedy or guttural harshness.

By a Sub-sonorous quality, its muffled resemblance to the resonance of certain musical instruments.

* By this last term, I mean an obscuring accompaniment of sound, as if the whole of the voice had not been *made-up* into articulation. It is not an unfrequent cause of indistinctness in speakers.

I know how difficult it is to make such descriptions definite, without audible illustration. Perhaps the best means for instruction is to excite attention by terms; to convey the subject of these terms as nearly as possible, in figurative language; and to leave the recognition of the thing described to the subsequent observation of the learner. The same audible relationships that suggested the metaphor to its inventor, may in due time lead others to acknowledge the aptness of the illustration.*

The mechanical structure and action that produce the orotund are to me, after much inquiry, unknown. During its utterance, we may perceive a motion and contraction of the back parts of the mouth, different from the action of those parts under the colloquial voice. But these indications of a cause are so slight and so indefinite, that they do not at present appear to justify more than this general notice. In our ignorance of the mechanism of speech we are not even able to decide, whether the orotund is only an improved quality of the natural voice, or the effect of its own peculiar cause. It was said above; the falsette, or something hoarsely like it, is practicable within the range of the natural voice, below the place of the 'false note:' and thus the cause of the orotund may be the same as that of the reduced, or as it may be called, the Basso-falsette; for this has somewhat of the full, hollow, and sub-sonorous effect, ascribed to the acquired orotund.

* Reverberations may furnish some idea of two of the qualities of the orotund voice. Thus vaulted ceilings and coved recesses often give a sub-sonorous echo; and speaking with the mouth within an empty vessel produces a hollow fulness. One of the best instances I ever heard, of a modification of the human voice into a full, hollow, and sub-sonorous, quality, was from a boy who had sportfully got into a large copper alembic.

It may be worth thinking upon, whether the brazen and the earthen vases, which were somehow formed, and then somehow set, within the masonry of the seats of Greek theatres, but of which we know so little; were not designed, with perhaps the co-operation of the Mask, to modify the voice, to the sub-sonorous quality, and hollow fulness of the orotund; as well as to increase its force, and to return a concord to its pitch. The speaking-trumpet affords though not agreeably, an illustration of the qualities above described: and could the bugle, or the organ diapason be made to articulate, it would show the highest measure of that fulness, and sub-sonorous effect, which in distant similarity constitute the character of the orotund voice.

Connected with the subject of that improved quality of the singing-voice, called by vocalists 'Pure Tone,' there are several terms used to describe the mechanical causes of its different characters and qualities. Among these, the causations implied by the phrases 'voce di testa,' and 'voce di petto,' or the voice from the head, and from the chest, must be considered as not yet manifest in physiology; and the notions conveyed by them must be hung up beside those metaphorical pictures, which with their characteristic dimness or misrepresentation, have been in all ages, substituted for the unattainable delineations of the real processes of nature.

There is a harsh quality of voice called Guttural; produced by a vibratory current of the air, between the sides of the pharynx and the base of the tongue, when apparently brought into contact above the glottis. If then the term 'voice from the throat' which has been one of the unmeaning or indefinite designations of vocal science, were applied to this guttural quality, it would precisely assign a locality to the mechanism.

Although I have not hesitated to acknowledge my ignorance of the mechanism of the orotund, I know that its function wherever performed, may yet be subjected to the will. And as the best and only pure instances of this voice are the result of cultivation, I here propose some elementary means by which it may be acquired.

It might seem to be sufficient for a teacher of elocution to exemplify the orotund; that his pupil might imitate it. Vocalists in their lessons on Pure Tone do little more. But singing has long been an Art; and its many votaries have rendered the public familiar with its leading terms and principles, and accustomed the ear to the peculiarities of its practice. While elocution appears to be with the vast majority, no more than a brutal instinct; by which, some only low, bleat, bark, mew, whinny, chatter and bray a little better than others. In describing therefore, without the opportunity of illustrating, it becomes necessary to address the pupil, as if he had no principles to help his understanding, nor exemplified sounds to satisfy his ear. In this case, it is desirable to let him *teach* himself,

by referring to functions of the voice, familiar to him both by daily exercise, and name. When the scholastic world shall understand our history of the speaking voice, and apply it to practice; the Educated Class, in their community of knowledge, will learn the good things of elocution from one another; children will catch the proprieties of speech from well-taught parents; and many a topic of this work, which I have labored perhaps in vain, to make at this time perspicuous, may hereafter, from the unsought enlightening of surrounding knowledge, seem to be perspicuous in itself.

With studious attention, we perceive two different forms of respiration; one being a continued stream of air throughout the whole time of expiration; the other consisting in the issue of breath by short iterated jets. The first is that of ordinary breathing, panting, sighing, groaning, and sneezing. The second is employed in laughter, crying, and speech.*

By a command over the muscles of respiration, the speaking-breath is frugally dealt out to successive syllables, in limited portions appropriate to the time and force of each; thus guarding against the necessity of frequent inspirations: while at the same time, these momentary pauses between syllables as well as words, allow an opening of the radical for articulation, and instant opportunities for recovering the breath.

The act of coughing is either a series of short abrupt efforts, in expiration; or of one continued impulse which yields-up the whole of the breath. This last forms one of the means for acquiring the orotund voice. The single impulse of coughing is an abrupt utterance of one of the short tonic vocalities, followed by a continuation of the atonic breathing *h*, till the expiration is exhausted. Let this compound function, consisting of the exploded tonic vocality and the aspiration, be changed

* Laughter and Crying will be particularly noticed hereafter.

Sighing and Groaning are expirations of similar time; one being an atonic or whispered element, the other a tonic vocality.

Sneezing is a rapid expiration abruptly begun; and generally producing one of the elements.

I say nothing here of the various forms of inspiration connected with these acts.

to an entire vocality, by omitting the sharp abruptness of the cough, and continuing the tonic in place of the aspiration. The sound thus produced, will with proper cultivation, lead to that full and sub-sonorous quality, here denominated the orotund.

This contrived effort of coughing when freed from abruptness, is like the voice of Gaping; for this has a hollow and sub-sonorous vocality, very different from the colloquial utterance of tonic sounds. It may be exemplified by uttering the tonic *a*-we, with the mouth widely extended; and by speaking, as far as it is possible, in a gaping articulation.

When the pupil can effect this entire vocality of the artificial cough, if it may be thus distinguished from the usual cough; which, with its quick explosion, is in part vocality and part aspiration; let him practice it sufficiently, yet avoiding the initial abruptness, and he will not only acquire facility in executing it, but its clearness and smoothness will be thereby improved. Let the voice be herein exercised by rising and falling through the concrete scale, on each of the tonic elements; drawing out the vocality to the utmost extent of expiration. Then let trials be made on the syllabic combinations.*

Being able to execute the tonic elements and single syllables in the orotund, the pupil is not therefore fully prepared to speak continuously in it: and on attempting to utter a sentence in this voice, his colloquial manner returns. The cause of this may be understood, by recollecting the distinction between the two kinds of expiration. For though he may be able to execute the orotund on single syllables, in the *continuous* stream of vocality, he has yet to learn the use of that voice, with those *interrupted* jets of expiration, which are essential to easy and agreeable speech. Continued practice however, with a gradual increase in the number of syllables, will render his interrupted expiration of the orotund, as easy as that of common speech.

* This process of forcing out the breath to the seeming exhaustion of the lungs, is apt to produce giddiness of the head. Care should therefore be taken, to avoid continuing the exercise of the voice too long in this manner; and to desist for the time, when that affection comes on.

Although he may then be able to utter any number of successive syllables, by interrupted jets of this voice, yet, from having therein, no ability to vary the intervals, the manner of their succession will be monotonous: he will have no power of expressive intonation, and will be unable to make the proper close at the end of a sentence. Repeated practice will give correctness and variety on these points, and the management of the orotund, for the impressive and elegant purposes of speech will in time, be no more difficult than that of the colloquial voice.

The method of gradually acquiring the orotund is similar to our instinctive progress through the successive periods of speech. The cries of infants are made on the continued stream of vocality. It is a long time before they employ the interrupted expiration. The first utterance of the child is by an apportionment of a single syllable to a breath. By a preparatory exercise in the interrupted jets of laughter and crying, the command over expiration, and the habit of perfect speech is acquired. The same kind of monosyllabic breath, employed in infant articulation, and in acquiring the orotund, occurs in the debility of age, in pulmonary oppression, and in cases of prostration from disease; for here the utterance frequently consists of but one, or at most two syllables to an act of expiration. The condition is similar in panting from violent exercise; the voluntary command over the interrupted jets of expiration being therein lost.

The orotund is possessed in various degrees of excellence by eminent Actors; yet being a muscular function, not necessarily connected either with mind or ear, we often hear it, in those of a humble class. The state of mere animal instinct in which Actors have chosen to keep themselves, with regard to the uses of the voice, must convince us; they can have no systematic purpose, nor indeed any rational means for improving it. There is, however, one circumstance in theatrical speech, that may undesignedly produce in time, the full volume and sub-sonorous quality of the orotund. I mean the practice of vociferating, seemingly required by the extent of the House, by the deaf

taste of the audience, and by the poetical rant and bombast of what are called 'stock acting tragedies.' In addition, therefore, to the previously described means for acquiring the orotund, I shall, in a few words, point out another method suggested by the vehement efforts of histrionic speech.

Let the reader make an expiration on the interjection *hah*, in the voice of whisper, with a widely extended mouth, and with a duration sufficient to press all the air from the lungs. Then let the whisper in this process be changed to vocality. This vocality, like that of gaping, will have the hoarse fulness and sub-sonorous quality of the orotund. The forcible exertion of this kind of voice constitutes Vociferation; for vociferation is the utmost effort of the natural voice, as the shriek or yell is of the falsette. Actors who affect the first rank in their art, are often by energy of passion urged to a degree of force, which produces the mixture of vocality and aspiration, in the interjection *hah;* and it will be shown in a future section, that the junction of a certain degree of aspiration with the tonic elements, is one of the means of earnest and forcible expression. The frequent occurrence of exaggerated passion and language in the drama, joined to the effort required by the dimensions of a Theatre, induces the habit of interjective expiration, which exerted through a wide extension of the mouth, leads the speaker to the attainment of the orotund, if his voice is capable of it.

It must not be supposed that the full, hollow, and sub-sonorous orotund is always of the same purity. It varies in its degrees of force and fulness; and is sometimes slightly infected with aspiration, nasality, vocal murmur, or guttural harshness.

If it should be asked; what advantage is gained by the care and labor here enjoined, for acquiring this improved quality of the speaking voice, it may be answered;

First. The mere sound is more tunable than that of the common voice. Compared with the full and sub-sonorous character of a well-timed orotund, there are voices with as little even of a hint of music in them, as the noise of a hammer on a block. This quality, so impressive with its dignity of volume,

often catches the ear and approbation of those who are quite insensible to the agency of pause, quantity, and intonation. I have known the single influence of an orotund voice give extensive fame to an actor, who in more essential points of good reading, was even below mediocrity. It is this quality which dignifies the other excellencies of speech. In the voice of women it is most obvious and delightful. I refer to their *speech* only, not to the quality of the lower notes of their contralto in song.

Second. The orotund is fuller in volume, and purer in quality than the common voice; and as the latter gives a delicate attenuation to the vanishing movement, the former with no less appropriate effect, displays the stronger body of the radical.

Third. Its pure and impressive vocality gives distinctness to pronunciation; and when completely formed is free from the dulness created by nasality or aspiration; the characteristic offensiveness of which is shown by their union in Snoring.

Fourth. It exerts a greater degree of articulative and expressive power than the common voice. In this respect it has the character of things perfect in their kind. The ear seems filled with its volume, and asks for no more. There is too, on the part of the speaker himself, that conscious satisfaction which accompanies the full energizing of a function; for here nature herself seems to acknowledge; the voice has done its whole duty. Those who by cultivation of the singing-voice, have brought its tone to the utmost extent of fulness and purity, will admit the importance of practice and perseverance, in preparing the voice for the purposes of speech. Compared with the power and facility of an endowed and high-taught Vocalist, common instinctive efforts in song seem to be not much removed from the imbecility of paralysis.

Fifth. The orotund, from the discipline of cultivation, is more under command than the common voice; and is consequently more efficient and precise in the production of long quantity; in varying the degrees of force; in executing the tremulous scale; and in fulfilling all the other purposes of expressive intonation.

Sixth. It is the only kind of voice appropriate to the master-style of epic and dramatic reading. Through it alone, the actor consummates an outward sign of the grandeur and energy of his thought and passion. Employed in what will presently be described as the Diatonic Melody, the impressive authority and dignified elegance of this voice, exceed as measurably the meaner sounds of ordinary discourse, as the superlative pictures of the poet, and the broad wisdom of the sage, respectively transcend the poor originals of life and all their wretched policies. It is the only voice capable of fulfilling the solemnity of the Church-service, and the majesty of Shakespeare and Milton.

Finally, as the orotund does not destroy the ability to use at will the common voice, it may be imagined how their contrasted employment may add the resource of vocal light and shade, if we may so speak, to the means of oratorical coloring and design.

The mechanism of the *Tremulous* movement of the voice does not appear to be connected with the visible parts of the fauces; although there is a gurgling noise somewhat resembling it, produced by a vibration of the uvula, when brought into contact with the base of the tongue, in the expiration of the elements *e*-ve and *e*-rr. I leave it for future observers to ascertain; whether the tremulous rise and fall may not be referred to the organic cause of the variations of pitch, in the natural and falsette voices.

I have thus endeavored to set forth what *we do not know* of the mechanism of speech. The subject of the voice is divided into two branches. Anatomy and Physiology. The first embraces a description of the vocal organs. The second, a history of the functions performed by that organization. The anatomical structure is recorded to the utmost visible and microscopic minuteness: while the history of those audible functions which it is the design of this work to develope; and which, by the strictest meaning of the term, constitute the vocal physiology; has in a great measure been disregarded, under a belief that

these functions are altogether beyond the power of analytic perception.

While disregarding the physiological analysis of quality, force, and pitch of vocal sound, writers have endeavored to ascertain only what parts of the organization produce these several phenomena; and seem to have almost restricted the name of physiology to their vain and contradictory fancies about these mechanical causations. Hence in the elocutional physiology, if we may so call it, of the organs of speech, there is little of that rooted opinion, which in most cultivated sciences contends with an original inquirer, in every attempt to sacrifice ignorance and error to the cause of truth. Whereas the subject of mechanical causation, like all other matters of theory, has become doctrinal and divided; and the inquirer has here not only to strive at reaching the secrecy of nature, but harder still, has to encounter the obstinacy of sectaries whose opinions have grown into pride, by their unyielding contentions with each other.

When the observative reader has finished this volume, he will perceive that in part of this fifth section, and occasionally elsewhere, I was unavoidably occupied with the contestable opinions of men; but that, generally, I was endeavoring to enlarge our views of the human voice, by consulting and recording the Oracular voice of Nature: a contrast that may well induce a lover of truth and brevity to exclaim; Happy is he, who desiring to extend the circle of knowledge, comes to a subject which the fictional finger of the school has never touched.

SECTION VI.

Of the Expression of Speech.

In the preceding sections we have explained the terms of the five modes of speech, with many of their forms and varieties; have described these modes and forms, as they appear in the radical and vanish, the alphabetic elements, and in the construction of syllables; and as far as accurately ascertained, have shown how the Organs of the Voice mechanically produce the phenomena of these modes and forms. These explanations and descriptions give a preparatory view of the functions of speech; and embrace all the generalities required by an intelligent and attentive reader, in pursuing the subsequent details of this work.

Speech is employed to declare the States and Purposes of the mind. These are first known to us as Ideas; and ideas are divided into Thoughts, and Passions. According to this view, the design of speech is to declare our thoughts and passions. If we acknowledge this distinction in the states of mind; the voice must, by a like ordination have distinct means or signs for declaring them. It is therefore of great importance to ascertain, what are the different means in the voice, for declaring in one case, the plain and simple condition of thought; and in the other, the excited mental condition of passion: for these will form the leading divisions of our present subject.

Schoolmen make a vague distinction between thoughts and passions, and common usage has adopted their language. This is not a place for controversy; nor is it necessary to inquire deliberately, whether the above distinction refers to the essential character of the states of mind, or to their degrees. Some may be disposed to consider thought and passion as varied degrees only, of intensity in ideas; since the function, noted as a plain unexcited thought in one, has in another, from its urgency, and without apparent specific difference, the active power of a passion; and since in the same person at different times, like circumstances produce, according to the varied sus-

ceptibility of excitement, the mental condition of either a passion or a thought. Perhaps it might not be difficult to show, that these states of the mind have many points in common; and that no definite line of demarkation can be drawn between them. But however inseparably involved in their mingling affinity; the states of mind in thought, and in passion, are in their more remote relationships, either in kind or degree distinguishably different.

Corresponding to this difference between thought and passion, the vocal means for declaring their extreme distinctions are, as we shall learn hereafter, no less strongly marked: while their assimilating forms prevent a strict line of separation between them. In uttering, as a polite or merely thoughtful request, the phrase; *give me that book*, we use quite a different intonation and force, from that employed on the same words, as a passionate and rude imperative. But gradually add earnestness to the request, and gradually moderate the command: and as the states of mind become identical, so will the voices, if properly representing those changes. Notwithstanding this manifest difference of meaning in the terms Thought and Passion; we have not, in our ignorance of the analytic history of speech, felt the want of a discriminative nomenclature, and consequently have no brief corresponding terms, for the vocal signs that severally represent them. Books on elocution have indeed vaguely employed the word Expression, to signify the voice of passion. But they furnish us with no single or appropriate term for the plain declaration of simple or passionless thought; which as we proceed in our history, will be essentially required.

Until physical science shall direct a penetrating and diffusive light upon the reciprocal influence between the mind and the voice, all will be desultory and confused. Thus the term Expression, though sufficient for the indefinite elocution of the Orator and the Player; is not restrictive; for it is as common to speak of the expression of an unexcited thought, or meaning in language, as of the expression of its passion. This want of precise distinction between the states of thought and passion,

has been one cause why we have no precise terms for vocal signs to denote this distinction.

Metaphysics, which has been in a great measure, the art of searching for the useless, and seeming to find the impossible relationships of things; has unfortunately been suffered, for it is a disaster, to spread its 'insane root,' within and throughout the subject of the mind; and has been so blindly groping in its absurd attempt to distinguish between Matter and Spirit; that it has not even imagined the manifest difference between the mental states of thought and passion, and consequently between the vocal signs which denote the difference.

The Natural Science of speech requires the convenience and precision of a proper nomenclature, for the assignable distinctions of both the mind and the voice. New terms for these distinctions might be taken from other languages; yet as the *plain-English* spoken facts of this volume may to the calm philosopher, who should 'wonder at nothing,' be so repulsively strange; I am not disposed to strengthen the repulsion if avoidable, by adding the further strangeness, of words adopted from a classic or a foreign tongue. Our divisions will therefore be marked by familiar English words, with terminative additions.

Most of the inquiries into the subject of the human mind have produced little else than partizan contention in the schools; and delusive self-conceit, about their own faculties, among the vulgar. This has kept the nomenclature of the conditions and uses of the mind, so indefinite or erroneous, as to confound every attempt, by strict observation, severally to arrange under its vague and variable terms, the directly related subjects of the mind and the voice. Should I then fail, or not do my best in this purpose, the reader, if not able to do *his* better best, may perhaps acknowledge the difficulty of the task. The states of mind, indefinitely called idea, thought, sentiment, emotion, feeling, and passion; whatever their different characters or degrees, having never been reduced to order, and to clear definition; we will until a time of more accurate observation, endeavor to embrace the imperfect design of those terms, within a nomenclature of greater compass and precision.

On a broad survey of these ideas, thoughts, sentiments, and passions, we perceive in their conditions and agencies, the distinctions of a Plain and Quiet State of Mind; a state of Excitement; and a state Between these extremes. We may then call the first of these states, that of Thought; the middle state, Inter-thought; the third, Passion: and for the relationships of these states to Language, make a corresponding division of the vocal signs, ordained by Nature severally to represent them. In the detail of this arrangement, it may be necessary to refer to some of the topics of future sections, yet we shall use no term, without a present or previous explanation.

The First state or condition of the mind is its simple perception of things, their actions, and relationships; with no reference to the exciting interests of human life. We apply to this state of plain idea, or thought, and to the vocal sign that denotes it, the term, *Thoughtive*. Its vocal sign consists in the simple rise and fall and shorter wave of the interval of the second; of an unobtrusive Quality; with a moderate degree of Force; and short syllabic Time or Quantity.

The Second, or intermediate condition has that relation to human life, which excites moderately self-interesting reflections in the mind; and embraces dignity, pathos, awe, admiration, reverence, a serious sentiment, and other states congenial in character and degree with these. We call this condition of the mind, and its vocal signs, the *Inter-thoughtive*, but preferably the *Sentimentive* or *Reverentive*. Its signs are variously the interval of the semitone, the second, occasionally the third and fifth, with their waves; an extended time; a full orotund quality; with a moderate but dignified force.

The Third condition has a more immediate and vivid reference to human life, its reflective interests, and actions, throughout the impressive forms, degrees, and varieties of passion. We call this state of mind, and the signs which denote it, the *Passionative*. Its signs are the semitone, and wider rising and falling intervals, with their waves; either a short, or an extended time; a striking and varied quality; abruptness; with high degrees, and impressive forms of force.

I have in these divisions, used the terms Inter-thought, and Inter-thoughtive, briefly to denote, the intermediate condition between thought and passion; but as these words are at first startling, and are not altogether exact, I will generally designate the forms of this division of the mental state and its vocal signs, as Sentimentive, or Reverentive, and use the term Inter-thought, merely for brevity of phrase.

These terms for the three divisions, do not as it appears, belong to our language; and thus conveying no other meaning than here ascribed to them, cannot be confounded or mistaken: while their final particle including the idea of agency, properly designates the influence of the state of mind on the vocal sign, and that of the vocal sign on the ear. Thus, the thoughtive state produces the thoughtive sign; and the thoughtive sign produces a thoughtive state of mind in the hearer. The case is similar, in the influence of the inter-thoughtive and the passionative states respectively on their vocal signs; and of their signs, on the hearer. The effect of the signs of the inter-thoughtive, or as I would call it, the sentimentive or the reverentive; and of the passionative divisions, constitutes, in its varieties and degrees, what we have named, at the head of this section, the Expression of Speech.

We have thus far considered only the single or individual sign, and the single or momentary state of mind that directs it. This state of mind may be continued, and with its sign, extended throughout the current of discourse. The continuation of the same state of mind and of its appropriate vocal sign forms a current manner or Style. Of this we make three divisions. Each consists of a succession of its own peculiar constituents of mental state, and vocal sign; and may be severally called, the Thoughtive, Inter-thoughtive, and Passionative Style of reading and speech. The reason for thus taking a separate view of the individual instance of the state of mind, and of its vocal sign; and of their continued style; and for applying the same nomenclature in each case; is, that we shall sometimes speak separately of a single state of mind, and its sign; and of its current

style: and as the style is only a continuation of this single state and sign, it is proper to apply the same terms to identical constituents in the two cases.

In thus dividing the subject of the states of mind and their vocal signs; and in denoting the individuality of these states and their signs, as well as their succession in a current style, by the same terms; we offer a simple, and for present practical purposes, a sufficient outline of a classification of the relationships between the mind and the voice. And were we describing nature, to those only who can throw-aside the habit of an old, limited, and distracting nomenclature, for one more recent and precise, we would not at this time, encumber its simplicity. But the attempts of the metaphysical schools to discriminate the states of the mind, and the vocal signs, are in greater part, so visionary, variable, indefinite, and erroneous; and their nomenclature, both of state and sign, so vague and superficial; that I shall endeavor to give them more meaning and precision, by connecting some of them as synonyms with the threefold analytic divisions here proposed.

The term Narrative, is in common language, but with no reference to our proposed distinctions; employed for the plain statement, declaration, or affirmation of a fact, and of its causes and consequences; or for describing the course of an event. These purposes not requiring force, or other passionative expression, denote, the state of mind, we call thoughtive; and thus direct the thoughtive vocal sign. The narrative then, together with the simply declarative, affirmative, descriptive, inexpressive, and unimpassioned may all be classed with our thoughtive division, both as individual state and sign; and as a continued style. That is, there may be, an individual narrative state of mind, and an individual narrative sign; and a continued narrative state of mind, and a continued narrative sign; and in like manner of these other terms.

There are several terms in common use, indefinitely signifying states of mind, which with slight alteration, I would class with our sentimentive and reverentive. These are the sentimental, if this word has a meaning, the gravely pathetic, the

dignified, the respectful, the supplicative, and the penitential; for these have conventional meanings, which seems to correspond in character and degree, to the state of mind we have ascribed to our second division; and which may if required, be used synonymously with its term, Inter-thoughtive, in both its individual designation and its current style. That is, there may be a dignitive state and sign, and a dignitive continued style; and in like manner of the other terms. For synonymous classification with the Passionative division, common language furnishes the terms, impassioned, expressive, the earnestly interrogative, exclamatory, derisive, contemptuous, and others of the same vehement family; together with the numerous conventional terms for passion; since these variously employ the several impressive forms of quality, time, force, abruptness, and intonation. The terms Rhetorical and Declamatory are sometimes used with reference to an expressive state of mind, and to energy of voice. If they were classed with our passionative division, it might perhaps render their meaning less indefinite.

The passionative states of mind, as just remarked, are also designated by the conventional terms for human passion of every kind. Some of these will in a future section, be referred to their appropriate modes and forms, among the named and measurable constituents of Expression in speech.

I have not referred those two common terms for an indeterminate state of mind; Emotion and feeling; to a place in our arrangement, since the former is not assignable by me at least, to either of the expressive divisions; nor with reason, to the thoughtive; while the latter will be hereafter applied to the state of mind connected with the vocal expression of song. With this suggestive outline of the relations between mind and language, we leave future observation, to class under our threefold division, if approved or corrected, whatever common terms, we may have overlooked; but which broader and more accurate investigation of the states of mind and of the voice, may assign to their proper places.

From this view we perceive; the full and effective philosophy of

elocution embraces two leading considerations. The first, that every individual vocal sign may convey a single state of thought, inter-thought, or passion. The second, that the several states of mind, with their signs, when successively continued, form a current style of discourse; or what will be described more particularly, in a future section, as the *Drift* of the voice.

With all our definitions and divisions, it will be perceived in the course of this work, how difficult it is to draw a definite line of separation between the thoughtive, the sentimentive or reverentive, and the passionative states of mind; and between the signs which severally represent them; and how the mental as well as the vocal differences pass, by indistinguishable shades, into each other.

It is not therefore to be supposed; these several drifts of thought, inter-thought, and passion, with their respective signs, are used separately, and kept distinct from each other; by which the ear might become familiar with their several peculiar characters; and thus perceive their details, through a comparative observation of the general contrasts, and particular differences between their various styles. Were this the case, the marked vocal effect of the different drifts, each with its peculiar character both in reading and speech; would have early drawn philosophic, if not vulgar attention to the striking differences between their general currents; then to the differences of the individual signs that constitute the different currents; and thus to a full analysis of speech.

Yet even in the natural ordination of the voice, and more conspicuously in its corruptions, the course of a drift is not strictly continuous and identical with itself; other individual states of mind, with their vocal signs, and other drifts being occasionally and variously interspersed in all oratorical and common discourse; and this by confounding irresolute observation, has been a principal cause why the particulars of the true relationships between the mind and the voice were not long ago clearly perceived and named. We have in the course of what our vain-glorious, yet disputable assumption calls Civilization, so disorderly mixed up our thoughts with our pas-

sions, and our passions with each other, that Nature, disturbed perhaps, by human error, in the design and fulfilment of her final causes; has to the transient observer, presented an apparent confusion, in the connection between the mind and the voice. And yet true in part to the law of adapting speech to thought and passion, she still shows occasional and striking examples of her ordinations; which should have enabled others, and which have directed the Author, to make, however imperfectly, the divisions, and nomenclature here proposed.

Let us under another view, recapitulate our account of the character, applications, and transitions of the different vocal currents of discourse.

When one or more sentences describe an object or a piece of machinery, or narrate the course of an event, it forms the purely thoughtive, narrative, simply affirmative, or descriptive style. A current of similar extent, on some dignified, plaintive, reverential, or solemn declaration, in the Church Service; in epic, dramatic, and other elevated yet calmly expressive composition; would be a pure instance of the reverentive or sentimentive; while clauses and passages from vehement appeals in the Forum, from an excited scene on the Stage, from the furious liberty of temper at a universal-suffrage Election, and in the vocal uproar of a Volunteer Fireman's Law-permitted fight, would give both refined and vulgar examples of the passionative. These several styles or drifts, generally occur only in short sections of various extent, in the greater part of discourse. We may therefore have a drift of clauses, members, and whole sentences; but rarely is half a page, and never a chapter, to be found exclusively in one continuous style.

For an illustration of the manner of transition from one drift to another, through the intermingled use of their several constituents; imagine the thoughtive or narrative with its simple second or tone, to have here and there, a word distinguished from the rest, by a more impressive interval; an extended time on the wave of the second; the full quality of the orotund, if available; and you pass to the sentimentive or reverentive. Again, imagine the semitone, and wider intervals; various

waves; added force; prolonged time; peculiar quality; and abruptness; to be brought into the reverentive, or to distinguish all its emphatic words; and you rise to the highest forms of expression in the passionative style or drift.

As the art of elocution is essentially founded on the state of the mind and its indication by the voice; the necessity of frequent reference to these agencies, requiring the frequent use of their terms; I shall, to avoid too near a repetition of them, variously employ with the same meaning, the terms; state of mind; mental and intellectual state or condition; perhaps the new word *Mentivity*, if allowed; and when admissible, the word, state, alone. For the indication by the voice, I shall variously employ the terms; vocal, verbal, thoughtive, and expressive sign; and when admissible the word, sign, alone.

From the confused and distracted attempts, throughout scholastic ages, to make something out of the almost nothing of common knowledge on the phenomena of the voice; and from those fruitless attempts having produced a nearly universal opinion, that a discriminative knowledge of the 'tones' of the voice is unattainable; I have solely by means of a different method of inquiry, been enabled to offer many important facts, and to propose for them a classification and nomenclature, which may lead Elocutionists to listen and hear for themselves; and thus by a more extended observation, to suggest divisions and terms, more comprehensive and exact. Nature is always at work among us; and though from indolence we may not choose to scrutinize her ordinations, and may not through fear of encountering a frowning difficulty, be willing to look her labors in the face; still the numberless unsuccessful endeavors to name, without perceiving, the wise adaptation of the various conditions of the mind to the various expressive modes of the voice; seem instinctively to show that her purposes, if even misunderstood or perverted, have not been entirely lost sight-of nor forgotten. I have therefore from the indefinite and groping nomenclature of the careless world, and of its equally careless metaphysicians, endeavored to gather what seemed to me might be taken, as approximate vulgar-synonyms to the terms of our

views of the subject of the relationships between the mind and the voice.

I here propose to assist the reader's attention and memory, by reducing the preceding divisions of the individual terms, and of the current style of Expression, to the following;

TABULAR VIEW.

Condition or States of mind.	Vocal Signs of those States.	Synonyms of old Conventional Terms.
Thoughtive or Unexcited state.	The simple rise and fall and shorter wave of the interval of the second; an unobtrusive quality; a moderate degree of force; and a short syllabic quantity.	Narrative, simply declaratory or affirmative; descriptive; dispassionate; inexpressive; unimpassioned; emotionless; plain and even tone of voice.
Inter-thoughtive or Sentimentive and Reverentive state.	The semitone, the second, occasionally the third and fifth with their waves; an extended time; a full orotund quality; and a moderate but dignified force.	Sentimental; gravely pathetic; reverential; dignified; respectful; supplicative; penitential; and expressive of awe and admiration.
Passionative or Excited state.	The semitone, and wider rising and falling intervals, with their waves; either a short or extended time; a striking and varied quality; abruptness; with high degrees and expressive forms of force.	Impassioned; expressive; earnestly interrogative; declamatory; rhetorical; contemptuous; derisive; and the conventional terms for every vehement passion.

I shall not indeed be always able to entirely satisfy myself, in the use of every term of the preceding divisions with their synonyms. But having given a new and far-reaching analysis; a new arrangement and nomenclature became necessary; and however erroneous or imperfect it may be, the leading lines of the methodic survey may afford others, an example at least of a failure; which by the negative assistance of a rejected error, may help to remove some of the difficulty that might otherwise delay success. Let me nevertheless, caution my readers, not to rely so implicitly on the suspicions of an author against him-

self, as hastily to confirm his concessive and due distrust, of what wiser and assuring time may at length show to be worthy of adoption.

Of all this essay, the arrangement I have been obliged to offer on the subject of expression, has perplexed me the most, and satisfied me least: since it aims to divide for the purpose of instruction, what Nature in her purposed agency, seems to have joined by the chain, or as we may here call it, the concrete line of all her creative transitions. In other parts of this work, I had, where happily no language existed, to make one for untold phenomena: in this, to encounter a desperate confusion in the language of the scholastic world, formed before it knew distinctly what it had to name.

The classifications of science were instituted in part, to assist the memory and imagination; yet while they fulfil the purpose of communicating and preserving knowledge, they unfortunately sometimes produce the undesigned hindrance of its alteration or advancement, by creating a belief of its systematic completion. Though the numberless revolutions in scientific arrangement are full of admonitions; we forget how often the fictitious affinities, and the distinctions of system have on the one hand, presumptuously united the intended divisions of nature, and on the other, broken the beautiful connection of her circle of truth.

In submission to the necessities of instruction, I have attempted, by an arrangement, however imperfect, to distinguish the several states of mind; and the several vocal signs that represent them; with the hope that future inquiry may determine their real relationships, by a full and accurate history of the mind, and of the voice. For we may as well suppose, all those works of usefulness are already accomplished, which are foretold by the powers of human observation, and the calculated promises of Science; as that those Delightful Arts, which employ while they regulate the imagination, have yet disclosed their coming grandeurs and graces, prefigured, under the future extension of knowledge and precept, in the Prophetic Book of Taste. Let us leave the seventh day of rest, to the holiday rejoicing of physicians, lawyers, priests, and politicians,

who look upon their disastrous creations, and cunning schemes for human misery, and pronounce them original, and finished, and good. Let them build strongly around the vaunted perfection of their Theories, Codes, Councils, and Constitutions. Let them guard the ark of a forefather's wisdom, and proclaim its unalterable holiness to the people, for the safety, honor and emolument of the keeper. The great Contributions to Knowledge, like the great and progressive Creations of Nature herself, have never yet found and perhaps never will find, their day of rest; while the renowned forefathers of many a work of usefulness as well as glory are, by the like merit or ambition which raised their own temporary greatness, transmuted to corrigible children, in the eye of the advancing labor of a later age.

It has been alleged of the expression of speech, that a discrimination of its concealed and delicate agency, is beyond the scrutiny of the human ear. If the term human ear is sarcastically used for that fruitlessly busy and slavish organ, which has so long listened for the clear voice of nature, amid the conflicting tumult of opinion and authority, we must admit and regret the truth of the assertion. But it is not true of a keen, industrious, and independent exercise of the senses; nor can it be affirmed without profanity, of that supreme power of observation, deputed among the final causes of creation, for the effective gathering of truth, and the progressive improvement of mankind.

Our conquests in knowledge must be the joint achievement of cautious, but free-minded and industrious Numbers, and of deliberate, patient, and unwasted Time. Leaving then to populous futurity the gradual completion of the Work, I looked around for present assistance: and having, with more need than hope, yet with an untold purpose, consulted the views of others on the analytic means for delineating the voice of expression; I generally received some query like this: Is it possible to recognize and measure all those delicate variations of sound, that have passed so long without detection, and that seem scarcely more amenable to sense than the atoms of air on

which they are made? It is possible to do all this: and if we cannot 'Find the way' for a victorious development of nature, 'let us;' with the maxim, and in the contriving thought, and resolution of the great Carthagenian Captain; 'let us Make one.'

It will not be denied, that intonation, time, quality, and force of voice, under all their forms, constituting the expression of speech, may be distinctly heard; nor will it be maintained; there is the least liability, even in the common ear, to misapprehend, or to confound the varied states of mind, they respectively convey. No: but it is objected, that the peculiar kind, the measurable degree, and the commingling variety of those forms cannot be distinguished. Since then the vocal movements thus distinctly audible, include all these conditions; and since in speech, the states and purposes of the mind are so readily recognized under all their kinds, degrees, and combinations, I leave it to those who make the objection, to ask themselves; if a full and clear discrimination of the vocal signs is not implied in that recognition. In truth, even the most delicate voices of thought and expression, though supposed to be imperceptible, are always distinctly heard; and as far as a quick comprehension of their meaning may prove the assertion, are always recognized and measured, in the strictest sense of the word: but *they have never been analytically perceived, and named.* For even those who have pretended to observe, and to teach on the subject of the voice have as yet, no language for the discriminations, absolutely necessary in the explanation of speech, and every day unconsciously made, even by the popular ear. I propose to give a precise history of the vocal means for representing the various states of thought and of passion; to point out their modes, forms, and varieties, and to assign a definite nomenclature to them.

There is perhaps no vain confidence, in supposing the reader to be now well acquainted with the character of the radical and vanishing movement. This wide-reaching function of the voice, has been represented under its varied forms, in speech and song. We have traced it in the literal elements, and seen its

influence in directing the phenomena of syllables. I have yet to show its instrumentality in the various and delicate uses of expression: and if I shall be able thereby to unfold the principles of this marvelous mystery of nature, it will be, by developing some of the particulars of that greater marvel of agency, in which a wise simplicity of means is employed throughout her profuse and never-wasteful creations.

Five general divisions of the modes of vocal sound were made in the first section of this essay. In summary repetition, they are; Quality, or kind of voice; Time, or the measure of its duration; Force, or the variations of strength and weakness; Abruptness, or an explosive utterance; and Pitch, or the variations of acuteness and gravity. It will be shown, that each of these general modes is inclusive of many forms and varieties, with their different degrees; and that the *now* measurable thoughtive and passionative signs of speech, consist of the *unmysterious* use of the different forms and varieties of these modes, and of their different combinations with each other.

SECTION VII.

Of the Pitch of the Voice.

The Mode of the voice we have now to consider, although not more essential than the others, in the constituency of speech, has nevertheless, from our ignorance of its particular forms and uses, been a subject of wonder; and from our childish love of wonder has become especially a subject of interesting inquiry. To this mode of Pitch belong the many forms and varieties of Intonation, or as they have been called in the

schools of Rhetoric and Prosody, by a sort of prescriptive determination, the 'undiscoverable or unassignable Tones or accents of the voice.'

The Greeks in their fondness for definition and division, were always disposed to go to the root of whatever knowledge they believed to have a root, and at the same time to be worthy of inquiry. They seem therefore, as we might infer from their want of mere logical curiosity; setting aside their neglect of observation; to have considered a full analysis of speech, as impracticable, or as useless. Either from these or other causes, the subject so feebly attracted their attention, that we might be disposed to think they derived their knowledge of the *Sliding* or concrete function, from Egypt or from some earlier Eastern source. Had it been discovered in the school of Pythagoras, or of Aristoxenus, it does not seem probable, that having found this key to the entrance of Speech, they would have closed their hearing to what yet remained within the secrecy of nature: since, with a moderate degree of curiosity, and a very little further observation of the simple concrete, they would have perceived that important subdivision of its structure, which we have described as the Radical and Vanish. However this may have been, neither the Greeks nor the Romans, although apparently writing all they knew on the practical uses of the concrete accent; have left the least record of their opinions, their expectations, or their hopes on this subject, beyond the restricted limit of what they already knew. Yet indispensable as their discovery of the concrete was to the development of speech; it is certain, they never added to the first and simple idea of this accentual slide, the smallest item of discriminative analysis. The grammarians and commentators of the Alexandrian, Bysantine, and of subsequent schools, in discussing the subject of Greek accent, never extended their ideas beyond the indefinite opinions of more ancient writers; while still later authors and teachers, with the determined faith and worship of classical scholarship, believing it *was not* done by the Greeks, because it really *could not* be done at all, have

at last united in a general persuasion nay conviction, that any further discovery is impossible.*

* As Dionysius of Halicarnassus, in his treatise 'On the Arrangement of Words,' has described more particularly, the character and practical uses of this accent or inflection, than any other Greek or Roman writer; I shall, to show how limited and indefinite he is, give from his eleventh section, an extract of all he says on this point; and shall insert in its course some explanatory parenthetic remarks.

'There is in oratorical discourse, a kind of *Tune*, differing from that of Song, and (*from the melody*) of Music, only in degree, but not in kind or quality.' (*We suppose he means that each employs intervals, but speech fewer, and those of less extent.*) Immediately, following-up the idea, he adds: 'There is in oratorical discourse, (*and in music,*) the like *tune*, that charms the ear; the like rythmus, that sustains the voice; the like variety that excites attention; and a like conformity of the whole to its purpose; the only difference being in the more and the less.' (*That is, in the number and extent of the intervals.*) 'In oratorical discourse, the *tune* of the voice is restricted to the interval of a Fifth, or thereabouts. That is, it does not vary beyond three tones and a half, (*these being the constituents of a Fifth*) either in an upward or downward direction. It is not to be understood, that all the words of discourse are to be pronounced with the same accent (*inflection or concrete*); for one is to have an acute, (*rising*) another, a grave (*falling*) accent, and another, to have both; (*that is, the acute, joined in continuation with the grave, on the same syllable*) which is called the Circumflex. Again, some words have the acute and the grave separately heard on different syllables. In dissyllables, there is no middle place for applying an acute or grave. (*A truism; for where there is no middle syllable there can be no middle accent*). In polysyllables of every kind, one of the syllables has the acute accent and the rest the grave.' 'The tune (*say intonation*) of instruments and of song, is by no means limited as in speech, to this interval of the Fifth; but runs through the octave, fifth, fourth, second, semitone, and according to some, the quarter tone.'

Here is all that Dionysius says, on what we have been taught to think the profound knowledge and skill of the Greeks, in the philosophy and practice of this *singing*, or as we must now call it *intonation*, in speech. Nor is this to be taken as a mere summary of a fuller detail of knowledge; since the description contains more particulars than all the still-remaining rhetorical and musical writings of the ancients. But we find; this only attempt to describe in detail, the melody of Grecian discourse, refers especially to that equally obscure, and disputed question; the Accentual stress on syllables; which certainly would not have been the case, could any of the numerous authors on this subject have had the least idea of a natural and comprehensive system of intonation. Indeed the account of the 'tune' of speech, by Dionysius, and by all the writers on rhetoric and music, seems to have been given only under some vague, and as we must now consider it, absurd notion of the acute, grave, and circumflex accent

If then we have come to a describable perception of the constituents of the voice, let us endeavor to apply it.

There is in our first section, a compendious view of the various forms of Pitch; from the minute interval of the tremulous scale, to the octave, and beyond it, both in their upward and downward direction, together with their union into various forms of the wave. The greater part of these forms, as with those of Quality, Time, and Force, are employed in the expression of passion: and only a few for denoting simple thought. It is my design to show how these different forms of pitch, are applied for declaring these several conditions and purposes of the mind.

Man, notwithstanding the vain-glorious boast of his moral destiny, his religion, and his progressive civilization; is now as he has been, so generally, an Animal of fierce desires or passions, and so rarely a being of observation and reflection; that we must not be surprised to find the greater number of his vocal signs, expressive of this ardent and predominating complexion of his character. Thus of all the upward and downward intervals of the scale; and all the waves in their direct and inverted, equal and unequal, single and double forms, there is but one which is not so employed. The simple rise and fall of the second, with its wave, when used for narrative, or for the plain statement of an unexcited thought; is the only intonated voice of man that does not spring from a passionative, or in some degree, an earnest condition of his mind. If we listen to his ignorance, his fears, superstition, selfishness, arrogance,

or inflection, being invariably applied to certain syllables; both when pronounced alone, and in the current of discourse. We must therefore conclude; from this belief of the Greeks, that all their syllabic accents were unchangeable; it could have never entered their minds, to conceive a measurable and varied melody on successive syllables in speech. It would be wrong, to say; Dionysius and his Grecians did not know their own opinions about the voice; but I must think, a strict observer in this case will say, they knew almost nothing of its reality. When a false idea is measured by itself, as happens in systems raised upon authority or fancy, all that is defective, distorted, or superfluous, comes out in perfect accord with its own rule, and thus blinds us to the error. It is a comparison with the rule of observation, which is found only in nature, that shows its deformity.

and injustice, we hear them under the forms of vivid vocal expression. Thus we have the rising intervals of the third, fifth, and octave, for interrogatives, not of kindness, but of the fierce and persecuting Catechists of our life and faith; the downward third, fifth, and octave, for dogmatic, or tyrannical command; waves for the wonder of ignorance, the snarling of ill-humor, and the curling voice of contempt; the piercing hight of pitch, for the scream of terror, the brawls of intemperance, and the shouts of the fanatic around the stake of the martyr; the semitone, for the peevish whine of discontent, and for the puling cant of the hypocrite and knave, who thus strive in vain to conceal their crafty designs. Then listen to him on those rare occasions, when he forgets himself and his passions, and has to utter a useful thought, or plainly to narrate; and you will hear the second, the unobtrusive interval of the scale, in the admirable adaptation of nature, made the simple sign of the dispassionate perception of her wisdom and truth. In short, man as an Individual, is in his forms of intonation, only the type of an eternal National Character; always prone to be vividly expressive of its vain-glory, and its emulative contempt of others; emphatic in self-will; vociferous in cupidity; and unjustly aggressive in its high-toned assumptions and imperative threats; with the piercing and prevailing cry of war, from within and from without, and only occasionally resting in the quiet intonation of moral and intellectual peace, with the Temple of the passionative vocal Janus shut.

In describing the radical and vanish, the simple interval of the inexpressive second was represented as an individual function, under its form of the equable concrete, on a single tonic element. We will consider in the next section, its application to successive syllables and words, in sentences of continuous speech. This continuous style or drift of speech, thus formed by the simple thoughtive second, cannot from the character of that second, have what we call expression. It may therefore seem that continuous speech in the second, is designed to be a plain and colorless ground, for the contrasted display of the vivid voice of wider or passionative intervals, applied to occa-

sional syllables in its course. And here the reader may perceive one reason for our proposed distinction between the non-expressive, so to call it, and the expressive character of the constituents of speech.

It was formerly stated that the *notes* of the musical scale, under a certain order of succession, constitute the melody of song; and we now have to show in what manner a succession of *concrete* and *discrete* intervals in the speaking scale constitutes, under some peculiarity of structure, the Melody of Speech.

Since I am about to represent that continuous melody of a second, or *tone*, as the ground upon which other intervals, and other constituents of speech are to be distributed, I must beg the student to give his deliberate attention to the subject.

The succession of syllables in plain narrative or descriptive style, being through the intervals of a concrete and discrete *tone*, the melody is specified as Diatonic.

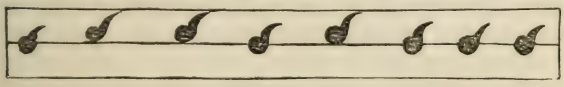
SECTION VIII.

Of the Diatonic Melody of Speech; together with an inquiry, how far the Musical terms, Key and Modulation, are applicable to it.

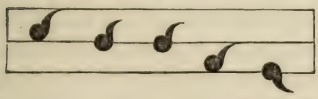
When the radical and vanishing movement was described, it was regarded individually or as applied to a single syllable. But as speech consists for the most part of a series of syllables, on each of which some form of the concrete instinctively occurs, it is necessary to consider the use and relationships of the radical and vanish, in its repeated application to the successive syllables of discourse.

In plain Narrative or Description, or as we called it, thoughtive discourse, the concrete of each syllable moves through the interval of a tone: and the successive concretes have a difference in the place of their pitch, relatively to each other. The application of these concretes to syllables, and the manner of varying the succession of the places of their pitch, are exemplified on the following sentence.

He reads in na——ture's in——fi——nite



book of se——cre——cy.



If we suppose these lines and the included spaces to denote, each in proximate order, the difference of a tone, the succession of the several radicals with their issuing vanish, will show the places of the syllables of the superscribed sentence, in easy and

unimpassioned utterance. The perception of the effect of the concretes, and of their successions here exemplified, is called the Melody of Speech.

A strict definition of the term, melody of speech, embraces the modes of pitch, force, and time, together with the pause; and regards likewise, intervals of the scale wider than that above exemplified, as well as intervals with a downward movement; for all these are employed in the course of melody: yet as each of them consistently with their place and purpose, will be separately described hereafter, the present section is limited to the subject of pitch, when the progression is made exclusively through the rising concrete, and the rising and falling discrete interval of a *tone;* constituting, as regards Pitch alone, the proper Diatonic Melody.

The difference of pitch in this style of speech is perceived only by close observation, and by well-directed experiment. The pupil being able to intonate the scale, let him practice the interval of a second on *syllables*, instead of on the simple tonic element; using a different syllable for each degree. Thus prepared, let him read the line of the preceding diagram, and try to recognize its intonation by slowly pronouncing, or rather *hacking-out* only the tonic element of each syllable; and giving those elements so short and abrupt a sound, that the reading being thus inarticulate may resemble the successions of a short cough. This method will make the variations of pitch more distinguishable, than when the other elements of the syllable are uttered along with the tonic.

If this contrived utterance should not afford a clear perception, that the radical of a given syllable rises or falls a tone, from the place of the preceding one, let the pupil measure the questionable relation of the two sounds, by the rule of the scale, in the following manner. While he pronounces the two syllables as if he were reading, let him notice their pitch, as degrees of the scale. When the second is *above* the first, those two syllabic sounds will form the first two degrees of the rising scale; and continuing to rise by an alternate use of these syllables, he will complete that scale. When the second syllable is *below*

the first, he will, on adding one or more syllables below the second, recognize the peculiar effect heard at the close of the scale, and on a fall of the voice at a period of discourse; for this last effect is produced only by a downward movement. In the use of the means here proposed, the ear must with divided attention, be directed, apparently at the same time to the progress of the equable concrete in the spoken melody, and to the succession of *notes* in the musical scale.

To explain the system of melody, we must consider the succession of concretes both in the course of a sentence, and at its close. These divisions may be respectively termed, the Current melody, and the melody of the Cadence.

The current melody, or the succession of rise and fall, employed on all the syllables of a sentence, except the last three, may be thus described.

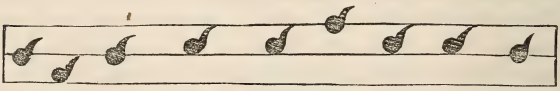
In simple thoughtive or narrative language, having no expression, every syllable consists of the rising equable-concrete of a *tone*. The succession of these concretes has a variation of pitch, in which the radicals of any two never differ from each other more than the interval of a tone.

To distinguish these two forms of melodial progression by short and referable terms, let us call the concrete rise of each syllable; the Concrete Pitch of melody; and the place assumed by the radical of each concrete, above or below that of the preceding; the Radical Pitch. Thus in the foregoing notation, every one of the syllables has the concrete pitch of a tone, passing from line to space, or from space to line. The two, respectively composing the words *nature*, and *book of*, differ a discrete tone from each other in their radical pitch; while the radical pitch of the three syllables in *infinite* is the same.

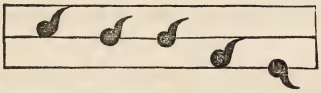
It will be shown, in its proper place, that the melody employed at some of the pauses in discourse requires a certain succession of radical pitch, for the just representation of the sense, and of the different degrees of connection between clauses. But the parts contained within the divisions made by these pauses, have in general, no fixed arrangement: for the effect will be both proper and agreeable, if the melody of these parts

is made by avoiding a *continuation* of the same radical pitch, or of an alternate rising and falling, or any other progression of too remarkable a regularity. I offer three different notations of the same sentence; where the succession of radical pitch in each reading is varied; the above caution observed; and where the melody has a simple construction.

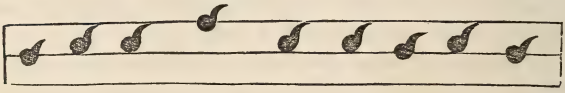
He ne——ver drinks, but Ti——mon's sil———ver



treads up——on his lip.



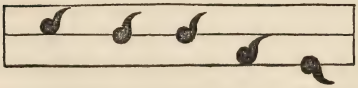
He ne——ver drinks, but Ti——mon's sil———ver



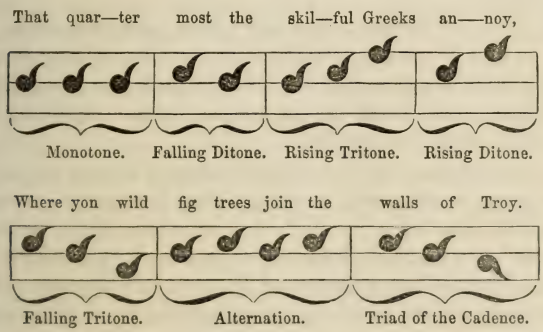
treads up——on his lip.

He ne——ver drinks, but Ti——mon's sil———ver

treads up———on his lip.



Other arrangements of a proper and agreeable melody might be made for this sentence, on the principles of the varied succession of radical pitch here exemplified. But, however varied the succession, its forms are all reducible to a limited number of aggregates of the radical and vanish. These may be called the Phrases of Melody. These phrases are shown in the notation of the following lines; where the current is constructed in a manner not unsuitable to the simple narrative of the couplet; though here, as in some other instances of this essay, the melody is given with a view to illustrate description, rather than to furnish examples of appropriate elocution.



When two or more syllables as in the above example, occur successively on the *same place* of radical pitch, it may be called the phrase of the Monotone.

When the radical pitch of a syllable is a tone *above* that of a preceding syllable, the phrase may be termed the Rising Ditone.

When the radical pitch of a syllable is a tone *below* that of a preceding syllable, the Falling Ditone.

When the radicals of three syllables successively *ascend* a tone, the Rising Tritone.

When the radicals of three syllables successively *descend* a tone, the Falling Tritone.

A train of three or more syllables, *alternately* a tone above and below each other, may be called an Alternation or the

Alternate phrase. This may seem an unnecessary distinction; as the alternate phrase is no more than a succession of the rising and the falling ditone. But as this succession does often occur in speech, the term Alternation is here assigned, as a brief term for this form of melodial progression.

When three syllables successively *descend* in their radical pitch, at the close of a sentence, the phrase may be called the Cadence, or Triad of the Cadence. This is indeed, a falling tritone, but since the vanish of the lowest radical in the tritone of the cadence always *descends*, as will be shown presently, I have thought proper to contradistinguish and to specify it, as the Triad.

It is to be remarked, that the names, and construction of the phrases of melody are the same, when the syllabic *vanish* has the *downward* course; the movements of the *radical* pitch, especially constituting the phrases, not being affected by the direction of the concrete pitch.

I have not been able to resolve the melody of plain narrative, or thoughtive discourse, into more than these seven phrases. It would seem to be part of the ordination of the diatonic melody, that there should not be a successive rise, or a fall of radical pitch to any great extent, by proximate degrees. It is here limited to the tritone, in both directions, because it appears to me that a further progression, though it may be occasionally used, is not agreeable. Whether the propriety of excluding successively rising and falling phrases of more than three constituents from diatonic or thoughtive speech, might be grounded on the perception; that the effect of such phrases somewhat resembles the effect of song, particularly in ascending the scale, whereby the semitone is traversed; I leave to be determined by others; hoping, in the social as well as intellectual unity of science, that until this point is ascertained, there will be no party divisions or useless contention about it.

The three examples given in a preceding page, of the varied current melody of the same sentence; and the statement that even in that short sentence, the phrases might be further agreeably diversified, enable us to understand; how a speaker, under

the direction of the *science* of melody, and with the habit of applying it, may readily avoid a monotonous continuation of the same radical pitch, and of formal returns of similar progressions. For notwithstanding the pitch is necessarily limited to the change afforded by the rise and the fall of a single tone, yet the different phrases of melody, and their practicable interchanges, furnish varied sequences of dissimilar passages, quite sufficient to prevent a recognition of identity in the succession. The ear of a skilful speaker, under the direction of science, will be always on the watch, against the too frequent repetition of the same phrases: and the variety in their several forms, affords an easy exemption from this cause of monotony. The principles that govern the successions of pitch in the melody of speech, are similar to those for the arrangement of varied accent and quantity, in the rythmus of well adjusted prose. Excellence in each is the work of an educated, and discerning ear; and its habitual and almost involuntary judgment, is not less effective in one instance; by securing the beauties of a varied intonation, than in the other; by rejecting the prosodial measures of acknowledged verse.

If the foregoing description of the successions of pitch in plain narrative is correct, we may, upon strict etymology, call the sum of those successions the Diatonic Melody of speech. For in the first place, the vanish of each separate concrete rises through the space of a tone; and in the second, the changes of radical pitch are made through the same interval. We learn then, that the melody is made partly in the concrete, and partly in the discrete scale. The radical and vanish of each syllable is strictly concrete; the transition from one syllable to another is strictly discrete. The reader may however, in the last diagram, merely notice, for it is a matter of no great practical importance; that transitions of the different phrases, give a different extent to the distances between any one radical, and the close of the preceding vanish. Thus the constituents of the rising ditone and tritone have apparently no discrete interval between them; for where the vanish closes, the succeeding radical begins. The monotone has a discrete second. The

falling ditone and tritone, when the vanish *rises*, have two discrete tones, or the interval of a third. But these and similar differences produce, if we except the instance of the two discrete tones, no perceptible effect in the melody; since in the case of the rising ditone, where the voices of two syllables would seem to join; the full abruptness of the radical, makes a plain distinction between itself and the feebleness of the preceding vanish.

The uses of the concrete and the radical pitch above described, point out two essential distinctions between the melody of speech and that of song. And first: song generally employs the protracted radical or protracted vanish, on all its extended syllables; whereas speech always employs the simple concrete, or the wave. Second: in the diatonic melody of speech, the radical pitch proceeds by proximate degrees, or changes of a single tone. The melody of song proceeds variously both by proximate degrees, and by skips of wider intervals of the scale.

In treating hereafter, on emphasis, and on interrogative sentences, the occasions and manner of using wider radical changes in speech, will be shown. The melody of simple narrative or inexpressive speech, now before us, always moves by proximate degrees.

Having thus given the name of Diatonic Melody to the current intonation of the dispassionate or thoughtive state of mind, and having learned that the intonation should consist of a certain inexpressive or thoughtive vocal sign; we may perceive the propriety of applying the name of that melody, both to the state and the sign. In addition then to the nomenclature in the sixth section, I shall employ the term, diatonic, as synonymous with that of thoughtive; for the individual state of mind, and the individual vocal sign; and for the style or drift of the same state, and sign.

We proceed to analyze the intonation applied to the three final syllables of a sentence; and which, from its position and peculiar purpose, I have contradistinguished as the Melody of the Cadence.

When the eight notes of the musical diatonic scale are

uttered, both ascending and descending, by a repetition of the word *cordova*, the appropriation of syllables will be thus; cor-do-va cor-do-va cor-do; and descending; cor-do cor-do-va cor-do-va. By thus *sol-faing* if I may so speak, on these syllables, the last repetition of the word in the descent, is allotted to the three lower notes of the scale; the final syllable making a full close on its key-note. In this experiment, the intonation is supposed to be made by the protracted *note* of song; as it would certainly be so made, by a person familiar with the scale. Yet while descending, if these last three notes of song be changed to equable concretes of speech, the effect on the ear will be identical with that of the same word, properly uttered at a full period of discourse. From this and other trials, it may be learned, that the cadence in speech, is always made with three successively downward radicals, from the line of the current melody; or by other downward movements of the like extent.

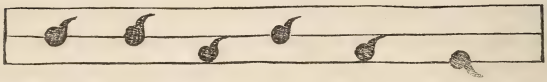
But the most remarkable effect of the cadence lies in another point. Nearly all the radical sounds of the current melody are represented in the several diagrams, as terminating in a rising vanish; yet we shall learn hereafter, that the purposes of variety often require the use of a downward concrete. Another purpose of this downward movement is, to bring the current to a close; and with this intention, the last constituent or lowest concrete of the cadence is always made by the downward vanish of a tone. This descent of the concrete, here so easily distinguishable from its rise, assists in producing the repose at the end of a sentence; and constitutes, in connection with the series of three descending radicals, the essential characteristic of the cadence.

It was stated above, that each syllable of the *current melody* has a radical and vanishing tone appropriated to it. The concretes of the *cadence* are not always so assigned. Let us for the sake of reference, designate the constituent concretes of the cadence, by their numeral positions.

In the First form of the cadence, the first, second, and third constituent has each a corresponding syllable, with a

downward vanish on the last. From the rising vanish on two of its constituents, let us call it, the Rising Triad.

Sweet is the breath of morn.



The Second form has a similar appropriation of concretes to syllables; with a downward vanish on each constituent. Let this be called, the Falling Triad; or, as it denotes the most complete close, the Full Cadence. The first and second forms are thus Tripartite.

The air was fanned by un——num—-ber'd plumes.

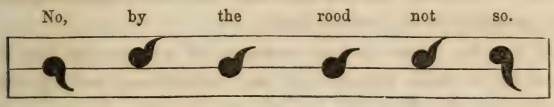
In the Third, the first and second concretes; or a concrete that occupies the conjoined intervals of the first and second; is allotted to a single syllable. From the first and second tones being here set to one syllable, call this the First Duad.

With tur—-ret crest and sleek en—-am——el'd neck.

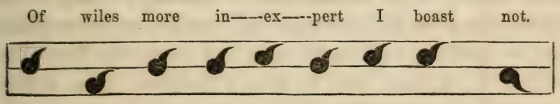
In the Fourth, the second and third coalesce on one syllable. From the second and third tones being set to one syllable, call this the Second Duad.

The mean———-ing, not the name, I call.

In the Fifth, the three constituents are appropriated to one long syllable. As this is the least impressive form of the close, call it the Feeble Cadence.



In the Sixth form, which should properly be called a False Cadence, the second constituent is omitted, as in the following notation.



This takes place, when the ultimate and penult syllables of a sentence are each so short, that giving to either, the length of two conjoined concretes, would deform pronunciation. It is to be avoided, by making the two short syllables, the second and third of a tripartite form.

In this last example, the cadence should be properly a successive descent of three tones, on the words, *I boast not*. Should a reader by unskilful management, neglect to set the syllable *boast*, with the radical pitch of a tone below *I*, he will be unable to complete the cadence, by a downward prolongation of the short syllable *not*, through the interval of two tones, as shown in the fourth form of the cadence. But a full close cannot be made without the third constituent; or an extension of the second, by a downward vanish through its place; and as the syllable *not*, on account of its short time, is incapable of this last condition, the second constituent must be omitted, and a defective or false cadence made by a skip to the last place of the triad.

From this account of the cadence, we have learned that its construction involves a consideration of the time of syllables. The tripartite form may be used under any condition of quan-

tity; but if the three, and even the two final syllables should be short, and not admit of prolongation, it is the only one available. When the penult alone is long, the first duad may be used; while the second duad and the feeble each require a long quantity in the last syllable.

Of the six forms of the cadence, all except the last are, according to their appropriate use, satisfactory and agreeable closes; but the first and second, which proceed by an equal number of concretes and syllables, are of the easiest execution. The third, fourth, and fifth, each conjoining the spaces of two and three concretes respectively on a single syllable, require unusual facility in the management of Quantity. Skill in commanding the time of utterance will enable an accomplished reader to perform with equal ease and elegance, these three varieties of cadence, and to give a faultless close, however unexpectedly he may meet with a period in discourse; while the ordinary reader frequently fails in the melody of his cadence, from being limited to the use of the tripartite. For should his current melody be so continued, that a monotone or rising ditone reaches to the penult syllable, the cadence will necessarily be awkward or false; either from the last syllable being short, or from his being unable to manage his time and intonation on a single long one. The sixth, or last described form of the cadence, occurs occasionally with the mass of speakers; but it is strictly forbidden by the rule of a good composition in melody.

The fifth form of the cadence, which is made restrictively upon the last syllable, is peculiar. It appears that the voice does pass downward through the same extent of pitch, as when the cadence is made in the tripartite form; but by this wider descent of the first constituent, the radicals of the second and third constituents are lost. Now it is the fulness of the radical that draws the attention of the ear to the discrete changes of pitch, and thus conspicuously marks the descent of the triad at the close. The omission therefore of the radicals of the second and third concretes, lessens the impressiveness of this form, and justifies its term, Feeble Cadence. When the reader can

follow the notation, he will perceive a difference between the effect of the full and the feeble close; and will admit, that the full or falling triad with its downward vanishes, produces a more satisfactory feeling of repose.

In the diagrams of the cadence, it appears, by measuring from the radical of the first constituent, to the extreme of the downward *vanish* of the last, that all the forms except the fifth, embrace the interval of a fourth. And though I have marked this last form, nominally as a third, yet the feeble cadence may be made by an extension of the concrete, downward to a fourth or fifth. Nor do I deny; the downward concrete of all the constituents, may not on occasion, reach beyond the *tone* here assigned to it. I have assumed the interval of the third as the characteristic of the feeble cadence, because it is the smallest downward interval that has, in its place, the effect of a close; and the effect, or if I may so call it, the punctuative intonation of this Feeble cadence is such, that the ear allows a speaker either to pause after it, or to proceed in his discourse.

A proper construction of the cadence is essential to the just melody of speech; for having the peculiar character of a close, and occurring more rarely than the other phrases, it does more emphatically affect the ear; while its position at the pause, subjects it to discriminative attention. It must be well known to those who have witnessed the efforts of children, that the proper management of a close of the voice in reading is acquired with great difficulty, and after a length of time. I have heard offensive deviations from the true rule of the cadence, by actors of long practice and considerable skill; who would have guarded their utterance against the alleged fault, if their powers instead of being exercised only in the benumming school of imitation, had been directed by that freedom and energy which should govern the effective powers of speech.

In the first section of this essay, the term Key was defined, to signify a certain arrangement of the constituents of the musical scale; and we now proceed to inquire with what pro-

priety the term is applied to the melodial ranges of the speaking voice.

As a generic term in music, Key designates the proper succession of tones and semitones in the diatonic scale. It includes several species of a similar order of successions, carried on from each of the several places of the scale, as the beginning of those similar orders. It was shown; there are twelve keys, founded on the semitonic divisions; within each of which, an air or melody may be restrictively performed; with a regulated method, however, of conducting that melody, from one to another, successively through the whole twelve, by what is called Modulation. An agreeable melody may likewise be made upon a progression of the scale; with the semitones differently placed, from those of the progression, described in the first section. Thus we have two different Modes of the diatonic scale. In one a semitone lies between the third and fourth notes, and between the seventh and octave, as formerly taught; constituting the kind of succession called the Major scale, or Mode. In the other, a semitone lies between the second and third notes, and the fifth and sixth in descending the scale; and between the second and third, and the seventh and eighth in ascending; forming the succession of the Minor Mode. Now, as there are twelve points of the scale, from each of which a diatonic series may be arranged, so there may be twenty-four keys; twelve constructed in the Major mode, and twelve in the Minor. A melody in music formed on the series of the latter mode, has a plaintive expression, from the peculiar position of the semitones. The plaintiveness of speech, we shall learn hereafter, is produced by an entirely different method of intonation.

The melody of Music, both in the major and in the minor scale, is variously made by progressions of skips, and of conjoint degrees, through a series of five tones and two semitones, in a given key; and the song or movement so constructed is terminated with entire satisfaction to the ear, when brought to a close on the first point of the series, called the key note.

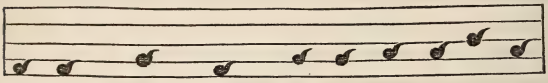
The melody of Narrative or plain unimpassioned Speech proceeds by conjoint degrees only; and its satisfactory close

at a period of discourse is effected by a descent of its radical pitch through three conjoint degrees, with a downward concrete from the last. The scale of the speaking voice has no fixed place for semitones; nor is it limited like that of music, to a peculiar arrangement of seven constituent intervals. When a person can speak distinctly through a compass of ten diatonic degrees; included between the lowest pitch of articulate utterance and the highest point of the natural voice; his melody may by the use of a succession of proper conjoint phrases, be carried in the following manner, through any wandering course of ascent and descent, within these boundaries. Let him take his first syllable on the first place of this supposed range. A ditone will raise the melody to the second, and an additional concrete on that second place, will make the phrase of the monotone. From this, a ditone will lead him upward to the third place; and in like manner ascending, the melody may be carried to the tenth. Now from this utmost elevation, a falling ditone will bring him to the ninth; a monotone on this will prepare the voice for another ditone descent to the eighth. Having by a similar progress reached the third place, the triad of the cadence, with the downward concrete of its final constituent, will close the melody on the first.

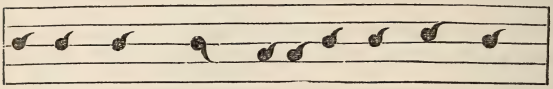
In the foregoing description, the melody is conducted formally up and down, to show the manner of changing the pitch, by avoiding more than two directly successive rising or falling radicals. But the rising tritone may also be used in ascending; while the progress may be varied by a longer monotone, and by deferring the rise, or the fall, with the use of respectively an occasional phrase, of contrary movement. It is by avoiding an ascent and descent of more than three concretes in succession, that the desirable changes through acuteness and gravity in speech, may be effected in an easy and agreeable manner: for the beauty of melody consists, both in skilfully varying the order of phrases, as they move onwards; and in correctly managing the rise and fall through the whole compass of pitch. The following notation shows the progress of the voice within a compass of nine diatonic degrees; the rule of a gradual rise

and fall being observed, and the melody being therein agreeably diversified.

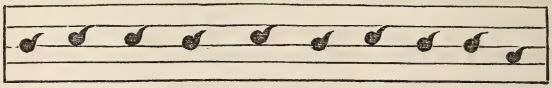
If thou dost slan——der her and tor—ture me,



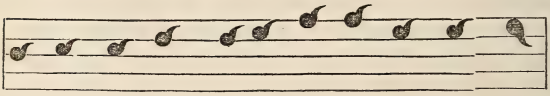
Ne—ver pray more: a—ban-don all re——morse;



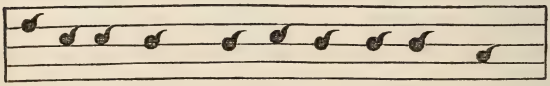
On hor——ror's head hor——rors ac——cu-—mu—late;



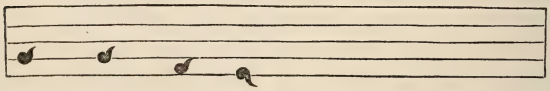
Do deeds to make Hea-ven weep, all earth a——mazed:



For no-thing canst thou to dam—-na—tion add,



Great——er than that.



The above notation is designed to exemplify exclusively, the means of passing through the compass of Speech; for though the style is highly passionative, it may, like the narrative, still move upward and downward by proximate degrees. If

it were here the place, to represent the proper intonation of this forcible passage, other forms of both the radical and concrete pitch, and of other modes of the voice, would be used and explained. This subject will be considered hereafter. At the two colon pauses, which in correct reading will not bear a full close, I have set the less conspicuous interruption of the feeble cadence.

Although the foregoing account of the melody of music and of speech represents the forms of the radical and vanish, and their melodial progressions, so widely different from each other; yet, as the several keys in music do designate different degrees of pitch, and as the *effect* of the key-note does resemble that of the cadence in speech, there would seem to be some similarity between them. For since a descent in speech, of three degrees of radical pitch with a downward vanish from the last, always produces a cadence, and affects the ear like the consummation of a key-note in music; it follows, that in a voice with a compass of ten diatonic degrees, every degree, except the upper two, may be the place of what we will here, in supposing the case, call a key-note of speech; and therefore, by the conditions of a key-note in music, that this voice might be said to have eight keys. But there would be an unavoidable difficulty in this specification of the keys of spoken melody. When a musical melody is said to be in a particular key, the term designates exactly the position of its key-note. The melody of speech cannot properly be referred to a particular key, nor has it a fixed place for the key-note; since it may be terminated by a triad of the cadence, at any degree of the scale. The constituents of the monotone are the only concretes of a melody, to which a semblance of the function of key could be assigned, for they would each have the same position in the cadencial close. When a cadence is made on any of the other phrases, the triad which descends to a close from the place of one of its constituents, must differ from the triad descending from another.

Such being the fruitless attempt to designate the key of a single phrase; how much more indefinitely must a particular

key be affirmed of a current melody composed of a continually varying succession of phrases. The true place of key can be affirmed only of the first constituent of the cadence itself, because the succession of its last two, and the place of its closing concrete, with regard to the first, are unalterably fixed. Yet even in this case, the technical and true meaning of the term key is in no way applicable. Looking on the first constituent of the triad, as determining the idea of key, when applied to speech; a particular key may be appropriated to each degree of the whole compass, except the lower two; and consequently the key, if it can be so called, of a current melody must perpetually change.

The peculiar series of tone and semitone, in the scales of music; the necessity for rules of modulation, to govern the change from one series to another; together with the purposes of Concerting, and of Harmonic composition, led to the definite nomenclature and arrangement of musical keys. A melodial progression exclusively by whole tones, in the speaking scale; and the unaccompanied, or strictly solo-vocal office of speech, do not require the use of Key: the designations therefore of its range and form of melody, perhaps call for no nearer precision than that of a classification into the upper, middle, and lower pitch of the voice. There is then no Key in Speech.

From this view of the speaking voice it may be understood, why in the notation of its melody I have used only the staff of the musical tablature, without reference to its clefs or its signatures. Clefs are used in music for the purposes of Concerting; by determining with precision the proper places of pitch, for several voices or instruments, moving in accompaniment. They are therefore useless to the singleness of speech. Nor does the melody of Narrative require the System of Key, or the Signature of Flats and Sharps, which are necessary in the musical scale, from the position of its semitones. The naked lines and spaces of the Staff, denoting the proximate succession of a tone, afford the proper and sufficient means for illustrating the intonation of narrative or diatonic speech.

The term Modulation is used in music, to signify the transi-

tions of melody, and of harmonic composition, from one key to another. A consideration of the propriety of using this term to signify similar changes in the melody of speech, is involved in the question, of the propriety of applying the musical term key to the variations of pitch in the speaking voice: and we have seen the almost universal difference between the regular system of keys in music, and the melodial method of speech. There is then, no Modulation in the speaking voice.

The preceding history of the musical, and of the speaking scale, is intended to show the relationships between them: but it appears from comparison; there is no systematic analogy to justify the transfer of the term key; and that of modulation, which embraces only the practical use of key; from music to speech. The transfer was, however, long ago made, and the terms are still continued, under a total ignorance of the method of intonation in the speaking voice. When the truth of the analysis set forth in this section shall be admitted, it will be obligatory on all those who derive pleasure or benefit from accuracy of knowledge, to distinguish by appropriate names, those phenomena which negligence may have suffered to pass as identical. If the musical terms, key and modulation, had not received an unmeaning admission into the nomenclature of the speaking voice, the description of its melody would not, in these last pages, have been complicated with a record of the waste work of investigation, which the inquirer is ready to expunge and forget, when he has discovered and declared the simple truth. And had the hitherto untried subject of melody been relieved from the blinding consequences of that erroneous nomenclature, the unargued and unbiased history of its changes would have been briefly this. The diatonic melody of the speaking voice, may be led ascending and descending, through its whole compass, by a succession, exclusively of whole tones; and may from any point except the lowest two, be brought to a satisfactory close, by the descent of three radicals through conjoint degrees, with a downward concrete on the last.

If I do not here follow the preferred brevity, nor omit the details which show the doctrine of key and modulation to be

inapplicable to speech; it is that I anticipated the inquiries; a habit of erroneous nomenclature would suggest; and that I chose perhaps advantageously, to introduce into the recorded investigation, some further or varied remarks on the melody of speech.

In reviewing the subject just closed, I fear the described phenomena of the voice may not be immediately recognized, nor the system of their combination at once definitely comprehended. The difficulties in this case may proceed, not only from the common mental slowness and indocility to newly offered subjects of knowledge, but likewise from the connected system of such subjects, being dimly arrayed before the inquiry which was able to discover their insulated truths. The art of observation is a matter of apprenticeship and practice; and it is the time, no less than the manner of the work, that contributes to the enduring excellence of a master. Thoughts not impressed by the deep sealing of time, nor familiarized by the close acquaintance of habit, are feeble or deluding agents in the arduous task of comparison and arrangement; for it will be found that the author who first institutes, or who comprehensively renovates a science, rarely adds the clearest economy of system to his work. To look widely, yet closely, is the paradox of the powers of Heaven; and he who spans the broad compass of a science, while he touches its divisions and points, is partially raised above the bounded prospects and efforts of humanity, by this humble tendency towards omniscience. To him is due that surpassing compliment greatly imagined by the contemplative Greek; who knowing upon what combined and exalted faculties to place the crown of intellectual glory, declared, that he who can Arrange and Define well, might be fit company for the Gods.

SECTION IX.

Of the Quality or Kind of Voice.

QUALITY or Kind is one of the five Modes of speech. Its principal forms are the Whispering, the Natural, the Falsette, and the Orotund Voices, together with those embraced by the common nomenclature of harsh, hoarse, rough, smooth, full, thin, meager, and tunable. Quality is as it were, the material of speech; and many of its forms are employed for the purpose of expression.

Instead of the term, musical, commonly employed under this head, I use Tunable, to signify, as formerly stated, the agreeable quality of sound either in the voice, or on instruments. It means quality alone, and does not, as we employ it, regard the relationship of pitch or tune. The tunable is only the smooth and the clear in sound, distinguished from the roughness and confusion of noise.

There are certain states of mind instinctively associated with appropriate forms of quality. The whisper as an articulation, denotes the intention of secrecy; the falsette is used for the emphatic scream of terror, pain and surprise; and the orotund voice alone gives satisfactory expression to the dignity and deliberation of serious discourse. The natural voice is accommodated to the lively manner of colloquial dialogue, and familiar reading. It is not necessary to particularize here, the state of mind, calling respectively for a harsh, full, rude and courteous quality. The history of their specific appropriation, in the art of reading, may be learned from books.

Regarding these forms of quality as distributed among mankind, some voices are restricted to the harsh, or to the meager. Few persons have from nature, a pure orotund. Some speak altogether in falsette; and women are apt to use it in careless

pronunciation. Most voices however, may by diligent cultivation be improved in quality.

This mode of the voice is not to be regarded solely in the simple and insulated light, here represented. It is susceptible of combination with force, time, pitch, and abruptness. In short, Quality must necessarily be united with some of the forms, degrees, and varieties of the other modes. It must be either strong or weak; its time long or short; its emission abrupt or gradual; and it must be of some definite radical or concrete pitch. Certain forms of quality are however, exclusively congenial with particular conditions of these other modes; thus smoothness will more generally affect the moderate degrees of force. Similar congenialities may be discovered by the slightest reflection.

It would be easy to select from authors and from familiar discourse, phrases or sentences requiring respectively, the forms of quality here enumerated. But I designed to limit the pages of this work, consistently with the purpose of definite description; aiming to make known the hitherto unrecorded phenomena of speech, rather than add to the present excess of compilation. No diagram can represent these qualities of sound; and every attempt to make them plainer than they are under their metaphorical designation, would be without success.

SECTION X.

Of Abruptness of Speech.

On the first publication of this work, I anticipated objections to the classification of Abruptness, separately from Force. I now in the fourth edition, add this section; to state some of the grounds of that classification. I had not proceeded twenty

pages, in the first desultory record of observations on the voice, before the fulness of the radical opening was perceived to be a fact of very general occurrence in speech. On observing further, its cause was traced to a certain occlusion of the breath; and this was found to be an important and peculiar agent in the production of accent, tremor, and syllabication. Finding it could not be very precisely arranged under the mode of Force, to which it is partially related, I resolved to make it a mode by itself; yet a mode with differences in degree only, not in form; and unlike every other mode, in having but two positions in speech: one more obvious, at the opening of the radical; the other, less remarkable but equally efficacious, in the vocule at the end of the subtonic elements. It is in the first case, a manner of enforcing Force, not merely by a higher degree of that force, but by another and peculiar mode. That is, abruptness may be added to force, to render it more emphatic; just as force may be added to passionative intonation, to enhance its expression; or as any one mode of the voice may be united with another, for an additional or peculiar effect; thus making abruptness and force, each with the other, co-efficient but not identical causes.

The mechanism and action that produce this Abruptness, consist in an occlusion of some vocal passage, and a forcing of the breath against that obstruction, till the voice issues with a sudden opening of the occlusion. Thus it appears to be a momentary function; and therein to be distinguished from force, which is essentially made on some duration of time, quality or intonation; for force to be strong and momentary, must be abrupt. But further, abruptness may be equally applied to the initial of quality, to make its harshness more shocking; of the orotund, to make the fulness of its radical more impressive; and of pitch, to mark conspicuously its places on the scale. We have shown, on what occasions it governs the construction of syllables; and how it produces a fluent coalescence of elements, in continued discourse. We shall learn hereafter, how it effects clearness of articulation; how, in its moderate degrees; for it is here plainly contradistinguished from impressive *force*;

it is the principal formative cause of the tremulous scale; and how it is related to the Shake of Song. Although the voice, without this mode, would want one of its striking characteristics in expression, and fail in its important uses, for emphasis and fluent articulation; yet the full and ready power over this means of energetic speech is possessed by few, and is acquired only by attention, and by strenuous effort. When it is instinctive with an individual, it is the indication of an excitable nervous and muscular system; and although often associated with a quick and effective intellect, it is not necessarily nor always a sign of it. The explosive bark of the dog, and the short, abrupt, and repeated syllable-like *put* of the strutting turkey, are, as much a sign of mere animal anger, in one case, and of what seems to be unconscious vanity, in the other, as a like abruptness would be, of some of the vulgar passions of the ignorant and thoughtless part of mankind. I say, of a sub-animal, unconscious vanity, for conscious vanity is exclusively a human vice.

To this explosion of the voice, which as a peculiar means of articulation and expression, has never been systematically recognized, or has received only a transient and heedless notice; we have occasion to make continual reference in the course of this work. Its most remarkable employment will hereafter be shown in the full and sudden opening of the radical movement. This abruptness, or as we call it, Radical stress, will be considered hereafter under the Mode of Force, not as properly one of its forms; but to connect it with two of the other stresses, which having no abruptness, are justly classed with that division.

SECTION XI.

Of the Time of the Voice.

Two of the cherished relationships of man to man are selfishness and emulation. Accustomed therefore to regard himself in the light of personal importance, and of relative position, he is prone to look for consequence and rank in natural things. But Nature affects neither egotism nor precedence. When the five modes of the voice are brought before us, we have that aristocratic bias in human curiosity, to discover which is the most important. Yet all are essential and equal in the self-satisfied, and unjealous purposes of Creation; where alone, the Republican Idea does, and until man shall be as wise, and modest, and unenvious as Nature; ever can present itself. Considering Quality, or its occult Substratum, as notional metaphysicians would call it, to be the material of the voice, we see the necessity of its universality: and we shall find that Time, the mode we are now about to consider, is an equally pervading constituent of speech.

The degrees in duration or in the time of the voice, are represented though indefinitely, by the terms, long, short, quick, and slow; and are variously used, both for simple narrative, and for expression.

To be definite; let long and short designate the time of the syllables relatively to each other; quick and slow, the utterance of any series or aggregate of words. Thus a syllable has a long or short time, or Quantity, as it is called in this case; while a phrase, an entire sentence, or a continued current of discourse is pronounced in quick or slow time. The occasions for employing these last divisions of time are well known. The state of dignity, deliberation, doubt, and grief affect a slow time;

that of gayety, anger, and eager argument, together with parenthetic phrases, assume the quick time in utterance.

It is necessary however, to be more particular on the time of individual syllables, comparatively considered; and to regard them otherwise than under their ordinary prosodial distinctions.

The time of syllables has undistinguishable shades of difference; from the shortest utterable, to their utmost prolongation in oratorical expression. To reduce this indefinite view to available divisions, for future reference, we will arrange syllables under three classes. Let the First embrace those restricted to the shortest quantity: the Second, those limited to a quantity somewhat greater than that of the first: the Third, those of a quantity, varying from the shortest, to even an indefinite prolongation.

To the First class belong many of those syllables terminated by an abrupt element; and containing a tonic, or an additional subtonic, or the further addition of an atonic, such as *at*, *ap*, *ek*, *hap*-less, *pit*-fall, ac-*cep*-tance. It is not the short quantity alone of a syllable that gives the character to this class; since many, with the construction of the third may be, and sometimes are in common usage, equally short. The syllables now under consideration, have this essential characteristic; they cannot be prolonged, without deforming pronunciation. The word *cónvict*, when accented on the first syllable as a noun, and on the last as a verb has, in simple utterance, a certain quantity allotted to the accented syllable. If, for the purpose of rhetorical expression on the noun, the time of the first syllable is indefinitely prolonged, the identical character of the word still remains, notwithstanding that extension. But when we give the last syllable of the verb, to *convíct*, a similar extension, its drawling pronunciation is remarkable. The syllables assigned to this first class, not admitting an alteration in quantity, may be called *Immutable* syllables. I shall hereafter show their relations to the movements of pitch, and to the functions of accent and emphasis.

To the Second class belong most of those syllables terminated by an abrupt element, and containing one or more sub-

tonics or atonics, with a short tonic. The subtonic in this case allows an additional time, greater than that of syllables in the preceding class; while the abrupt element and the short tonic limit even this moderate extension. Of this class are *yet*, *what*, *lip*, *grat*-itude, des-*truc*-tion. In these instances the syllables are longer than those of the immutable class; and for the purpose of expression, the subtonics may be slightly extended beyond their length, in simple utterance. But with undue prolongation, they have the like offensive drawl and syllabic deformity perceived in the forced extension of the immutable class. As those included under the present head admit of a slight change in quantity, they may be called *Mutable* syllables.

To the Third class belong all those syllables terminated by a tonic element, or a subtonic, except *b*, *d*, and *g*. Of this kind are *go*, *thee*, *for*, *day*, *man*, de-*lay*, be-*guile*, ex-*treme*, *care*-less, and re-*volve*. If the speaker can give full audibility to the essential guttural murmur of the subtonics, *b*, *d*, and *g*, their position, at the end of a syllable, allows a limited prolongation, without obscuring the character of the syllable: as in the words *deed*, *plague*, *babe*, res-*tored*. But the effect in these cases, is by no means to be compared with that of an extension of time upon other subtonics, and on tonics. In the above pure examples of this class, the quantity may be prolonged, without the disagreeable effect, produced by an increase of time, under the preceding classes. It is the peculiar character of these syllables, that they preserve their identical syllabic sound, through every degree of prolongation; while the immutable and mutable, in some cases can scarcely be recognized under a forced extension. From their allowable variety, the syllables of this class may be said to be of indefinite quantity; and may be called *Indefinite* syllables. They furnish important means for the expression of speech; some of its most passionative forms, being made on syllables, with this power of indefinite prolongation.

The reader is to receive the foregoing classification, as one adapted to our view of the expressive uses of time. The inves-

tigation of the causes of expression, soon suggested the necessity of other distinctions of quantity, than those of long and short; which, after a thousand years and more, of pretending observation, we continue to transcribe from the meager record of Greek and Latin prosody. The phenomena of expression first directed the division here made; and however it may be otherwise applied, it will be necessary for the ready explanation of future parts of this essay. Whatever may be thought of its sufficiency, I must still believe; it is high time for the superannuated sages of classical literature, to throw aside the Greek and Roman auscultation in their prosodial researches; and try if time, with a new vocal analysis, may not effect upon them, one of those renovations of sense, which it is said, have now and then resuscitated the torpid perceptions of extreme longevity.

The power of giving indefinite prolongation to syllables, is not commonly possessed by speakers. It is true; the daily use of the voice frequently calls for extended quantity; but daily discourse, is often simple narrative, or if directed by an excited state of mind, is that of active argument, or of contending interests, which employ for the most part, the short time of syllables and the quick course of utterance. Still, the assertion that a long quantity is not easily practicable, may seem to be questionable: since persons who sing can readily extend their time to an indefinite length; and all utter cries in the same manner. But these voices are generally made on protracted *notes;* while the difficulty to which we here allude, is in the execution of the equable concrete of speech. We have shown that different forms of the radical and vanish are respectively employed in speech, and song. Without attention to these differences, it is sometimes difficult to restrict them to their appropriate places. A reader who has not by practice, a facility in executing the long quantities of speech, will be liable, in extending his syllables, to fall into the protracted radical or protracted vanish of song. On the other hand, when persons without a musical ear and a singing-voice, imperfectly remember and endeavor to imitate, the melodial successions of

song, they are apt to change many of its notes, into the equable concrete of speech. Prolonged cries, and interjections which are only more moderate cries, are always made either by the protracted notes of song, or by movements through the wider intervals and their waves; and though these intervals and waves are both proper to speech, yet the prolonged cry and interjection are the forced effect of occasional passion; and this not often occurring in ordinary utterance, the cause is not continued, and the vocal practice not confirmed.

The foregoing notice of the exclusion of the peculiar intonations of song from speech, furnishes one reason why persons of great accomplishment as singers, are nevertheless indifferent readers or common-place actors. Other causes will hereafter be assigned, for the general want of interchangeable facility in the exercise of the arts of song, and speech. That arising from the different structures of the radical and vanish in the two cases, is not the least influential. The endowed singer may have at command all the means of expression, proper to song: but these means, as we shall learn, are peculiar to song, and are not transferable to speech; and while he is able to clothe every feeling of the Composer, with the melodious succession of his long-drawn *notes*, his disqualified attempts at speaking intonation, strip off or tear to pieces, every expression, to be spread by the equable *concrete*, over the language of the Poet.

To return from this account of different forms of the concrete, to the consideration of the uses of its varied quantity. An immutable, mutable, and indefinite time, has each its appropriate manner of fulfiling the purposes of expression. It is however, upon indefinite syllables that the most graceful and dignified effect of intonation is accomplished; as we shall learn in future parts of this essay. Readers who are ignorant of the principles of quantity, are yet aware of the necessity of a deliberate movement, for a grave and sentimentive expression. They therefore, endeavor to supply the want of a long syllabic time, by slight pauses after words, and even between syllables. Propriety and taste however, allow here no compensation: they require most of the prolonged time in dignified

utterance, to be spent on the syllable itself, and reject the other means, as offensive monotony or affectation.

Eminent instances of the essential importance of long quantity may be shown, by considering the syllabic construction of sentences with reference to expression: for since the display of certain states of mind requires the prolonged time of indefinite syllables, it may happen that such states are to be expressed on the limited duration of a mutable, or the mere moment of an immutable time. This may be illustrated by a passage from the fourth book of *Paradise Lost*, where Satan is brought before Gabriel. In the dialogue between them, one of the replications of Satan is as follows.

> Not that I *less* 'endure,' or *shrink* from pain,
> In-*sult* ing angel! well thou know'st I stood
> Thy *fierc*-est, when in battle to thy aid,
> The blasting vollied thunder made all speed,
> And seconded thy *else* not *dread*-ed spear.
> But still thy words at random, as before,
> Argue thy inexperience what behoves
> From hard assays and ill successes past
> A faithful leader, not to hazard 'all'
> Through ways of danger by himself untried:
> 'I,' therefore, 'I' 'alone' first undertook
> To wing the desolate abyss, and spy
> This new created world, whereof in Hell
> Fame is not silent, here in hope to find
> Better abode, and my afflicted powers
> To settle here on earth, or in mid air;
> Though for possession put to try once more
> What thou and thy gay legions 'dare' against:
> Whose easier business were to 'serve' their 'Lord'
> High up in Heaven, with songs to hymn his throne,
> And practis'd distances to 'cringe,' *not fight.*

The language of this extract variously embraces argument, narrative, and passion. We here refer to the last. I have marked in italics, some of the syllables representing that state, but which are incapable of prolongation. The syllables, *less*, *shrink*, *sult*, *fierce*, *else*, and *dread*, belong to our class of mutables, yet they cannot be extended, without making in the several cases, the prolonged radical on *l*, *e*, and *r;* and this

would change the pronunciation to a drawl. Now we suppose *less*, taken with *endure*, to embrace the mental conditions of suffering and resignation; *shrink*, those of taunt and exultation; *sult*, those of complaint, pride and reproach; *fierce*, that of scornful defiance; *else*, a contingency of self confidence and contempt; and *dread*, when interpreted by the preceding exceptive, *else*, a similar contingency of self-relying courage. The expression of all these conditions, as we shall learn hereafter, calls for a prolonged quantity, on the wider intervals of pitch, and on the wave; which the shortness of the elemental sounds, in the above emphatic syllables, does not allow. The emphasis of *stress* might indeed be laid upon them, but this would not express their purpose. The last line however, affords a more conspicuous illustration of the subject before us: for of the words *not fight*, the first is only mutable; and the last being strictly immutable, cannot be at all extended, without a disagreeable departure from correct pronunciation. This phrase representing a state of strong contempt and exultation, its expressive intonation should be made upon an indefinite time. A reader of delicate perception can never satisfy his ear on these restricted quantities. I have throughout the extract, marked with inverted commas, a few words, embracing states of mind that call for wide intervals on an extended time; and these words by their power of indefinite prolongation allow the required expression.

I add here another exemplification of this subject, from the generic and brief conception of that magnificent picture of Satan's Imperial Presence in Pandemonium, at the opening of the second book of *Paradise Lost*.

> High on a throne of royal state, which far
> Outshone the wealth of Ormus and of Ind,
> Or, where the gorgeous East with richest hand
> Showers on her Kings barbaric pearl and gold,
> Satan exalted sat.

In these lines, Milton, with a just instinct of versification, has employed long quantities, in happy adaptation to the sentimentive dignity of the description.

I use here, rather remarkably, the term, instinct of versification, not in oversight of the intelligence with which this Extraordinary Man executed every high design and every tittle of his work; but because it is clearly seen he did not *intend* to construct the measure of his poem by the rules of quantity alone. The development of the full resources of an accentual versification by Milton, was a new and absorbing labor. Had this advance-step preceded him, the originality and restless enterprise of his intellect, would most probably have joined with the many principles of Greek and Roman composition, so happily transferred to his own language; the accomplishment of the supposed impossibility of adopting the rules of their prosody. In most of the words of the above example, where the majesty of his thought so secured the homage of quantity, some of the syllables suddenly arrest the perception of extended movement and deliberate dignity, produced by the indefinite time of those words. The syllables *state*, *rich*, and *sat*, are too short for the otherwise good iambic temporal measure: and the word *barbaric* occasions some irregular contrariety in the impressions of quantity and accent. In the abstract pronunciation of this word, the first syllable, *bar*, is somewhat longer than the second, which will not, in this case, bear unusual extension. And as the longer syllable is here in the place of the weak syllable of iambic accent, the impressiveness of exceeding length thus reverses the succession of the prevailing measure. Nor does the simple meaning of the epithet *barbaric*, allow a sufficient degree of accentual stress on the second syllable, to overrule the impressiveness of greater length in the first. If the reader, excusing the rhetorical change, will substitute the adjective *orient*, for *barbaric*, he will perceive by comparison, the difference between the accentual and the temporal impression.

Shōwers ŏn | hĕr kings | hĕr ōr | ĭēnt pēarl | ănd gōld.

Now whether the first and the fourth section of this line is considered respectively in order, a trochee and an iambus, as here marked, or as a dactyl and an anapest, as they may be read, by license in our iambic measure; the admissible pro-

longation of the indefinite syllable *or*-e, produces a sentimentive dignity of utterance that cannot be effected on the short time of the accented syllable of *barbaric*. And it may be added further, that this line does fulfil the conditions of poetic quantity, as completely as any line ever constructed with Greek or Roman words.*

To a bad reader, nearly all sentences are alike, however improperly constructed for vocal expression. While he who looks abroad for excellence, through all the ways of the voice, must often find the tendencies and demands of his utterance restricted, by the unyielding character of an immutable phraseology. A limited discernment, and the common uses of quantity often suffice to set forth the thoughts of an author; but a sentimentive or a passionative expression will in many cases be imperfect, or lost, if tried on the short time of syllables. A reader who can assume the mental state of the poet, will not be able to give the prompted expression to part of the last line of the following example. It is taken from Gabriel's answer to Satan's apology for his flight from Hell, just quoted, and is a comment on the title of *faithful leader*, vaunted by Satan.

O name,
O sacred name of faithfulness profan'd!
Faithful to whom? to thy rebellious crew?
Army of Fiends, *fit body to fit head.*

* If the reader would know how certain words may be pronounced as a foot or prosodial section, either of two or of three syllables, let him recur to our principles of syllabication. The word *showers* is one syllable, when the *e* is omitted; the dipthongal tonic *ou*, vanishing directly into the subtonic *r*, as in *showrs*. If the sound of *e* is retained, that element requires its radical and vanish, and the word becomes thereby, of two syllables, as in *show·ers*. The trisyllable *orient*, is reduced to a dissyllable, by withholding a radical from the sound represented by *i*, and thereby dropping that sound as a distinct syllable. Now *i*, in the trisyllable, represents the sound of *ee*-l, and *ee*-l by readily changing into the subtonic *y*-e, coalesces with the succeeding tonic *e*-nd; thus *y* taking the place of *ee*-l, joins itself to the subtonic *n*, to form the contracted syllable *yent*. The word *orient*, in correct pronunciation, is a true dactyl in quantity. I have set it as an iambus, not intending to defend the propriety of the change, but to form thereby, a regular iambic line, and to illustrate one of the principles of English pronunciation.

The six syllables of this last phrase are short, and all the emphatic ones are immutable. They contain a degree of admiration at the well marked fellowship, between a ringleader and his crew, mingled with scorn at the wicked faithfulness of the rebellious outcast: and these states of mind, we shall learn hereafter, cannot be eminently shown on the abrupt shortness of the syllabic time here employed. With an accomplished speaker, the management of this phrase would be like the efforts of a musician of feeling and skill, on a limited instrument; and the different effect of his voice, on the above short syllables, and on indefinite quantities embracing the same states, would be like the effect of the inexpressive chattering of the harp or piano-forte, compared with the rich resources and swayful concrete of intonation, in the violoncello. The harsh and unyielding character of the short syllables in the above example, would be striking to a good reader, from its contrast with the preceding phraseology; in which, the two *interjectives*, the words *name*, *profaned*, *whom*, *thy*, *crew*, *army*, *fiends*, and perhaps faith*ful;* being all of indefinite time, and some of them emphatic; afford the most ample means, for a true and elegant intonation of the sentimentive state of mind they convey.

Although abrupt and atonic elements produce many instances of short syllabic construction, that do not admit the extended forms of intonated expression; yet most sentences contain the amount of prolongable syllables, which the state of mind may require. For it is not necessary, that *every* word should bear the full expression, conveyed by an extended intonation. One or two emphatic long-quantities, assisted by an accordant, though faint intonation, on the short and unemphatic syllables, in a manner to be described hereafter, will sufficiently convey the thought and passion embraced by the sentence. The indefinite syllable *par* in the following line has a variable quantity, which, without impropriety, may be doubled or more, in expressive utterance; and the same may be said of *bleed.*

> *Par*don me thou *bleed*ing piece of earth,
> That I am meek and gentle with these butchers.

The circumstances of the scene in *Julius Cæsar*, from which this is taken, inform us that Mark Antony's mental states, expressed in the first line are those of love, grief, and contrition; his revenge does not appear until the second. The former, it will be shown hereafter, call particularly for an extension of syllabic time; and we here regard the words *pardon* and *bleeding* as emphatic, since they respectively picture the special object of the suppliant, and the disastrous assassination, that with self-reproach, he had delayed to punish. The accented syllables of these words freely receive the temporal prolongation; and the employment of the required expression on their indefinite quantity, together with the assistance of the fainter intonation on the short and unaccented syllables, directs the stream of that expression every where throughout the line.

In the preceding illustrations, the reader may now perceive some ground for our arrangement of syllables, according to their time, and in reference to the subject of expressive intonation; and may thereupon, admit the usefulness of its nomenclature, for the purposes of criticism and instruction. Yet there is another view to be taken of the effects of syllabic quantity. From the limited resources, and the necessarily generic character of language, the same word may in different sentences have a variation, so to speak, in its *thoughtive meaning*. It is still more common to find the same word with a different *sentimentive* or *passionative* expression, in its changeable combinations with other words. Now as some states of mind are only properly represented by a short and abrupt utterance; it follows that the shortness of a word or syllable, which on one occasion cannot denote the state of mind that requires a prolonged intonation; may on another, fulfil the purpose of forceful expression with its immutable quantity. It was shown in a former example, that the word *fight* was incapable of the extension, there necessary for the full display of scorn. When Hamlet in the violent sence with Laertes says;

> Why, I will *fight* with him upon this theme,
> Until my eyelids will no longer wag;

the *quick* time of the whole sentence, is generically inclusive of the *short* time of its constituent syllables; and the immutable quantity of the word *fight*, admitting of abruptness and force, may fully denote the resolute rage of the prince.

Interjections are the only part of speech, employed exclusively for expression. Those common to all languages, consist of tonics, that freely admit of indefinite prolongation. Interjections are the instincts of the animal voice; and always have an extendible quantity required for passionative expression. Other parts of speech are sometimes the picture of thought, and sometimes of passion; and accommodated to this, there is a difference in the time of syllables. Had words been invented as signs of interjective expression only, most of them would have been made with a prolonged voice. Since then the tonic elements may be uttered either as long or as short quantities, and since the abrupt and atonic, in certain positions, inconveniently produce short time in syllables, it might be inferred, that a language consisting entirely of tonic sounds, manageable both for long and for short quantities, would better fulfil all the purposes of the voice, than a language containing in part, elements of immutable quantity. But some states of mind are well represented by a short quantity, and a sudden issue of voice; and the abrupt elements are in certain positions, the best contrived means for producing that suddenness with the greatest variety and force.* And further, the atonics, with the exception of *k*, *p*, and *t*, though not properly explosive, yet arrest the concrete progress of vocality, and thus allow a succeeding tonic readily to take on the abrupt opening. A language made up of sounds, having the varied character of our tonic, subtonic, atonic, and abrupt elements, is therefore well

* Those who delight in searching for undiscoverable things, may institute an inquiry; whether the abrupt elements derive their existence in speech, from the sudden utterance which anger and other animal passions instinctively assumed, at that nonentity of date, the origin of language. The only origin of language we *know*, is that of a new term, invented for a new thought, or for an unnamed physical fact.

accommodated to the system of those expressive signs, ordained throughout all vocal creation.*

The employment of prolonged time, in the emphatic places of discourse, with a view to expressive intonation, seems never to have been thought of by ordinary writers; and has been so far overlooked in the schools, that it has never received formal notice either in Rhetoric or Elocution. Dramatists, to whose taste and duty this remark is especially applicable, frequently neglect that proper adaptation of time, which would afford an Actor the means of adding the finishing touches of his voice, to the vivid and forcible picture of poetic composition.

The judicious use of the variations of quantity is the very life of elocution, and the right hand of dignity in the rythmus of poetry and prose.

The human ear has cognizance of two kinds of Proportion in the successions of sound: one embracing the relationship of its forces; the other of its duration.

The First consists in the perception of unequal *forces* alternately successive. Of this there are many species, derived from the order of succession, or the number of the varied

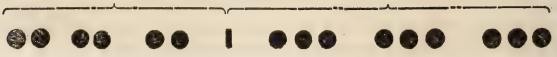
* This remark will scarcely be acceptable, to those who have always thought; the greater the proportion of vowels to other elements, the greater the harmony as it is called, of a language. And hence the sneer of Grecian scholarship at our barbarian *cacophony;* if I may with a repugnant ear, thus lay an example of classical harmony on an English page. A language that would give to *a*, *e*, *i*, *o*, *u*, *oi*, and *ou*, an over-share of speech, would be very monotonous, and might perhaps remind us of its vowel-roots among the sub-animals: but in sound alone, it would interrupt fluency by an increase of hiatus, and would be far from our idea of the harmonious. The term harmony, taken from other arts, has not a very descriptive meaning, when applied to language. Architecture, Music, Painting, and the Landscape, require, respectively, a unity in their varied distribution of sound, color, form, and surface, and a variety in the unitizing power of contrast, to make up the engaging effects of their harmony: while each has its peculiar manner if I may so speak, of Preparing, and Striking, and Resolving its discords. What the literary critic calls harmony of language, is in reality a perception, not of *consonant*, but of *different*, impressions on the ear, and consists in the varied and agreeable successions and contrasts, of the forms of Force, Quality and Time, with the intersections of pause; shown in English Composition, by a due apportionment of tonic, subtonic, and atonic elements, to mutable, immutable, and indefinite syllables.

impulses; as exhibited in the following illustration: where the first species shows a heavy impulse followed by a lighter one; the second, one heavy followed by two lighter; the third and fourth being respectively the reversed order of the other two.

The Second consists in the different *duration* of two or more sounds. Of these the species are formed upon the relations of long and short, and from the direct or reverse order of their differences; as illustrated in the following diagram; where the first section is meant to represent a sound of given length, succeeded by one of half or lesser fraction of its time; the second shows a given length followed by two of shorter time; the third and fourth being respectively the reverse in order, of the times of the first and second.

The reader can audibly illustrate these schemes, by tonic sounds respectively, of different force, and duration.

We can at present, reach no further in the investigation of this subject, than to know; the measurement of these proportions is an agreeable exercise of the cultivated ear: and that we are more pleased with varied percussions, and varied durations of any mechanical sounds, of these or other symmetrical arrangements, than with one unvaried order of percussions and durations, except regular pauses are interposed between them; as in the following diagram: where the space of a pause is represented between a series of two, and of three similar sounds.



As the voice has the power of this momentary percussion, and as syllables have different degrees of duration, both of the above proportional forms of force and time, may be applied to speech. The perception of the former is called Accent; that of the latter, Quantity. To one who has equally exercised his ear in these two kinds of measurement, the alternation of quantity is by far the most agreeable. For in the case of accent, no *momentary* sound, or 'ictus' can be tunable; whereas a prolonged quantity is the essential of this agreeable quality. If then the perception of equal momentary accents, with pauses between the given aggregates, or of unequal momentary accents, alternately continued, is agreeable, the perception of a similar order of differing tunable *quantities* must be more so. Since the accentual function may be conjoined with quantity, by giving the abrupt ictus to the beginning of a prolonged syllable: while pauses may be interposed between aggregates that make up the succession of quantity.

The above view regards only the ictus, and the time of sound, considered in itself. When quantity carries the intonation of the *concrete*, and thus becomes susceptible of vocal expression, its claims over accent are incalculable.

The preceding remarks refer especially to the measure of verse: and a principal cause of the difference between a good and a bad reader therein, lies in a varied ability to attain an effective and elegant command over accent and quantity.

The effect upon the ear, and the silent perception in the mind, of an agreeable variety in the successions of force and time, together with the silent division by pause, both in prose and verse, is called the Rythmus of Speech.

It may be supposed, I allude to the Latin and Greek languages, when speaking of the quantity of verse. No; it is to the English language, and to the partial though unsought use of quantity, at present prevailing in its measure: and I wish further to intimate a possibility of the future construction of its rythmus, on the sole basis of quantity; if the scholastic formalists of literature can be made to believe; the subject of ancient prosody has, for ages past, been exhausted;

that the labors of wrangling compilation, are inferior to the works of inventive improvement; and that the investigation of their own respective languages, may assure to them the first births of 'genius;' and to their productions, if ambitious of such things, the consequent undivided heritage of fame.

About the time we are taught to measure the syllables of Virgil, by the relations of long and short, we are told; our own tongue does not admit of the rythmus of quantity; and that the prosody of the English as well as of other modern languages, is restricted to the use of the alternately strong and weak percussive accent. For the sake of the general principle in some important matters, we do well, perhaps, in the present make-shift state of the human mind, to rely implicitly, for a time, on the authority of our teachers; but many find reason to regret the necessity of this confidence in particular instances. From the finely governed and varied quantities of Mrs. Siddons, I first learned, by beautiful and impressive demonstration, that the English language posseses similar, if not equal resources, with the Greek and the Latin, in this department of the luxury of speech: and I thus found myself indebted to the Stage, for the opening of a source of poetical and oratorical pleasure, which the more virtuous pretences, and the hack-instruction of a College, either knew not or disregarded. While listening to the intonations of this surpassing Actress, I first felt a want of that elementary knowledge which would have enabled me to trace the ways of all her excellence. I could not however, avoid learning from her instinctive example, what the appointed elders over my education should have taught me; that one of the most important means of expressive intonation, both in poetry and prose consists in the extended time of syllabic utterance.*

* I had the good fortune to hear this admirable Actress, both in Edinburgh and London, while pursuing my medical studies, from eighteen hundred and nine, till eighteen hundred and eleven. On the first publication of this work, in eighteen hundred and twenty-seven, it came into my mind; though perhaps scarcely warranted, even by my admiration both here and subsequently expressed; to send her a Copy: not however, without sufficient warning, from some floating idea, that the work itself would be regarded by that peculiar *Actor-ism* of Actors, as an unwelcome, if not a presumptuous offering on the

I do not here mean to say; the quantity of English syllables has not been recognized by prosodians; or its beauty not been perceived by a good ear, wherever it has been well used by design, or accidentally, in English versification, and in the well adjusted syllabic arrangement of prose. I mean to convey a regret that its powers have been undervalued; that its elegant and dignified rythmic combination with accent and pause, have been overlooked in the modern affectation of the *un*fluent plainness of a colloquial style; and that it has been excluded from its place in elementary rhetorical instruction; thereby depriving the ear of one of its highest prerogatives of perception, in poetry and speech.

We may very reasonably ask; whether a classical scholar is gravely in earnest, or only vain of a college livery, in declaring his enjoyment of Greek and Latin temporal rythmus, while he is ignorant of similar resources of neglected quantity in his own language. The Greeks and the Latins have left us their grammar, their written words, syllables, and elements; but our uncertainty of the true voice of these elements both individually and combined, has given rise, among modern scholars, to a difference in the pronunciation of them. Assuming the English manner; the subject of Greek and Latin prosody may be resolved into its simple principles, and thus described. Long syllables, or the temporal effects of long syllables, are made in two ways: First, by the absolute duration of syllables, constituted like those we called indefinite: Second, by the short time of those we called immutable and mutable, followed by a pause; the time of pronunciation added to the time of the pause, being equal to that of a long syllable. Short syllables are made by the short-timed pronunciation of indefinite syllables; or by immutable ones. Now there is nothing in this account of Ancient quantity, that is not true of the English language.

And further, not only are these general principles of syllabic construction the same in Greek, Latin, and English, but the

Theatric Altar of Anti-docility and Self-sufficient 'Genius.' I think it was then, and now after seven and twenty years, when I add this note, I more than think it is still so regarded.

very syllables themselves are common to these three languages; nay, it may be said, to all languages. For we must bear in mind; there is in all languages, severally about the same number, both of vowels and consonants; that most of these elements themselves, are common to all; and that universally, no syllable ever includes more than one vowel. Now the average number of audible consonants in every syllable being about three, to one vowel, the law of permutation in this case, would not furnish syllables enough to allow a different set, respectively to all the languages of past and present time. And it appears on comparison, there are not enough to make a discoverable difference even between two. For if the reader will try every line of Homer, and Horace, he will find scarcely a syllable that does not form the whole, or part of some word in his own tongue; both as regards the elemental sounds, and the most exact coincidence of quantity. But it is on syllables alone, the doctrine of quantity is founded, in every language. When therefore, we deny that the English tongue admits of the temporal measure, we must come to the absurd conclusion, that identical sounds have in Greek type the most finished fitness for syllabic quantity, and in English have none at all.*

* That this may not be regarded as an exaggerated conclusion, I add, from among a thousand authorities that might be quoted for the same purpose, the following substantial support to it. In the chapter on versification, in Baron Bielfeld's 'Elements of Universal Erudition;' after many remarks on the subject of ancient quantity and modern accent, which in nowise qualify the following extraordinary assertion, the author says; '*Properly speaking, there are not, therefore, in modern languages, any sensible distinctions of long and short syllables,* but many that are to be lightly passed over, and others on which a strong accent, or inflection of the voice, is to be placed.' This was written towards the close of the last century, by the 'Preceptor to a European Prince, and the Chancellor of all the Universities in the Prussian dominions.' Even before his time, some prosodians were not without the sense of hearing; and though, the existence of long and short syllables in modern languages, has, since the epoch of his deep deafness, been generally admitted, yet it is still held to be impossible to make agreeable measure out of their relations.

In candor, it should be stated; the Baron was a compiler; but such writers generally represent current opinions, and they always know more of indexes, popular books, and other men's notions, than is either known or coveted by those who 'observe, and read, and think, for themselves.'

These remarks refer principally to the time of syllables separately considered. There may be some differences in the several words of these languages, that render it easier to construct a rythmus of quantity in one than in another: we however, here speak of the admission of the system of quantity into English, and not of the comparative ease of its execution when adopted. There may be some facilities in the Greek for certain kinds of measure, arising out of the greater length of the generality of words in this language. The Greek may possess an advantage over the English in some of the purposes of vocal expression and poetic quantity, by having a greater number of indefinite syllables, and by making less use of the abrupt elements, in positions that produce an immutable time. Greek syllables have, in general, fewer letters than English; and they more frequently end with a tonic element.

The employment of quantity in English prose composition, sometimes accidentally produces the regular measure of Greek and Latin lines. If these occasional passages of temporal rythmus are well accommodated to the genius of the English language, it does not appear, why the studied contrivance of a poet might not use those existing quantities, in the continued course of verse. The following sentence has not the accentual form of any of our established metres, and is therefore, in its rythmus, purely English prose: Rome, in her downfall, blazoned the fame of barbarian conquests. This sentence, independently of its impressive tonic sounds and of the stress upon them, derives its character, from the relative position of its long and short quantities; which is exactly that of a Latin and of a Greek hexameter line, as may be seen by comparison.

Dactyl	Spondee	Dactyl	Dactyl	Dactyl	Spondee.
Εν δεπε | σε	ζωσ | τηρι	α | ρηροτι	| πικρος ο |	ιστος.	
Sī nīhīl | ēx	tānt | ā	sŭpĕ | rīs	plăcēt |	ūrbĕ rĕ |	linquī.
Rōme īn hēr |	dōwnfāll |	blāzōn'd thĕ |	fāme ōf băr |	bārĭăn |	cōnquēsts.

When this last sentence is read with its proper pauses, and with deliberate pronunciation, it corresponds in measure with

the long and short times of the superscribed Latin and the Greek. Let us not however think it strange, for anticipation takes off the edge of surprise; if a classic scholar should deny the identity of its temporal impression, with that of the collated lines. We are so little accustomed to regard English syllables in reference to their quantity, that it is difficult at first, to make it even a subject of perception. For he who, according to vulgar persuasion believes; there is an openness of the senses to first physical impressions, greater than that of the mind to new subjects of thought, plainly indicates that he has overlooked the ways and powers of both the senses and the mind; since the senses have equally their ignorance, obstinacy, and prejudice; they equally perceive what is familiar, and for a long time can perceive no more. And perhaps when the powers of observation, and *experimental reflection* shall be directed to the mind, exclusively as a physical phenomenon; the now contradistinguished functions of the senses and the mind will appear to be one and the same, in most of their ways and means. A cultivated and searching eye and ear are as rarely found, as a well disciplined and self-dependent mind; and a wise master, in human policy and morals, would not have more difficulty, where interest is not inimical, in effecting his designs of melioration, than an original observer in physical science would experience from the mass; I was about to say of the Philosophic world; upon soliciting an immediate assent to the reality of a manifest development of nature, or of some useful invention of art. It is a passive and an easy thing to look and to listen; but, with a purpose of intelligent inquiry, it is a labor of wisdom to see and to hear.

In speaking of the indefinite syllables of the English language, it was said; their time might be varied without deforming pronunciation; and we must recollect, that the abrupt elements, which generally terminate immutable syllables, have necessarily after the occlusion, a pause which allows an immutable syllable, with the addition of the time of that pause, to hold the place, and fulfil the function of a long one. With these materials for the construction of a temporal rythmus in English

versification, nothing but deafness or prejudice prevents our perceiving that its institution has been strongly prompted by nature, and is already half established in our poetry. We allow a reader full liberty over the quantity of syllables, for the sake of expression in speech; and song employs the widest ranges of time on tonic sounds; why should we refuse to the measure of verse, a less striking departure from the rules of common pronunciation.

Mr. Sheridan, who does not overlook the existence of quantity in the English language, and its use in the expression of speech, but who nevertheless, maintains that the genius of our tongue is exclusively disposed to the accentual measure; seems to ground his opinion on the special rules of Greek and Latin prosody, not being applicable to the cases of varying time in English pronunciation. He might as fairly have concluded, that the good English style of his own lectures could not be as perspicuous as a Latin construction, because its arrangement is different from the appropriate inversions of the latter tongue.

On this subject we have briefly to inquire; Has the English language long and short syllables; and can these varying quantities be arranged, to produce an agreeable rythmus? The answer is as brief. We have, equally with the Greeks and Romans, the long and short syllabic variation; and it requires some other argument against the design of employing it in metre, than that derived from its having never yet been done. I would not choose to contend with him, who doubts that quantity necessarily belongs to every spoken language. The ancients not only recognized it in theirs, but availed themselves of its use in the creations of literary taste: and had Greek and Roman grammarians, in recording their special rules for the quantity of particular words, furnished us with a little of that philosophy of elemental and syllabic sounds, which authorized, or instinctively produced the rules of their prosody, the moderns would in all probability, have seen its application to their own languages.

If the Greeks did not derive the Knowledge and use of

Quantity from Egypt and the East, there is some ground for the opinion, though this part of history is not altogether clear, that the restricted melodial character of their music; its relation to song; the care therein taken to adjust the temporal correspondence of syllables to notes; together with its forming part of the liberal education of their orators, poets, and philosophers; may have led to the close investigation of quantity, and to its employment by the later Greeks in their rythmic composition. For we are not justified in assuming its early use, at the date assigned to the Iliad; since the fabulous accounts of that Poem leave its original condition altogether unknown. We cannot therefore avoid believing in its countless alterations; and that its first mingled measure of quantity and accent was subsequently changed to its present prosodial form. The modern extension of the science of music, to the principles and resources of the ingenius system of harmony, has rendered it independent of the support of words; and the nice measurement of their time has been neglected, since the separation of the formerly united duties of the composer and the poet.

I here offer the conjecture, but leave others to determine its truth; that the establishment of Greek rythmus on the relations of quantity did contribute, with other causes, to refine the character of that language. We know what changes rhyme, and the accentual measure have made in the pronunciation of English; and even with the maturity of this language, there is reason to believe, that one means for enlarging the resources of its rythmus would be, to found its versification on the proportions of quantity. The occasional wants of poets would prompt them to change by license, many of our immutable syllables to indefinites; would suggest the elision of atonic or abrupt elements, from the end of syllables; and thus, by those broad excursions into thought which the common poet, together with the professional critic seem not to contemplate, are rarely disposed to encourage, and certainly never have accomplished; our language might be invited towards that condition of syllabication which constitutes in part, the prosodial superiority of the Greek. We know that the diæresis and other licenses of Greek versification; to say

nothing of the dialects, which must have been widely diffused by their literature; were constantly used for facilities in the arrangement of poetic quantity; and we might inquire whether the addition to its alphabet, of the *Heta* and *Omega*, was not part of the contribution, suggested and afforded by the circumstances of the temporal measure.

Those who are in the habit of poetical composition, in the common accentual method, know how readily words of suitable accents are associated with the demands of versification. Nay, the ready gathering, or fluency of the ear, if we may so call it, is in this matter so unfailing, that if the sense of words be disregarded, there will be no hesitation in sorting such unmeaning discourse into any assumed accentual measure. I mean, that a person with a quick poetic ear and a free command of language, will find no difficulty in carrying on, for any duration, an extempore stressful rythmus of unmeaning words or phrases: while he who is not in the practice of metrical composition, even if aware of the required succession of accents, would show as much delay in gathering words to fulfil his *accentual* purposes, as the former would, under the present state of the English ear, in aptly furnishing syllables for a *temporal* rythmus. Habit must have given to the Extemporizing poets of Greece, if there could be or ever were such persons worth hearing; the same elective affinity of ear, for the appropriate quantity of their verses, as the similar class of Improvisatori in later Italy had for their required accents. At least two-thirds of the accented syllables of English words are indefinite in their time; and being allowably made either long or short, may be employed for a temporal rythmus. Until therefore, we have a larger experience in the use of quantity for modern versification, and until the English ear knows more of the effect of syllabic time than it does at present, we may be justified in considering the idea of excluding a temporal measure from modern languages, as a groundless assumption.

It is true, the number of monosyllables and dissyllables in our language exceeds that of the Greek; and this may possibly render the former less fit than the latter, for the construction

of certain systems of measure. On this ground it has been asserted that English words cannot be arranged in an agreeable dactylic succession. This may be the case; yet we have too little sleight in the management of quantity, to justify a positive opinion on this point; and the trials already made are not quite decisive. Habit is a forestalled and obstinate judge over existing institutions, and often pronounces unwisely upon their better substitutes. For we know that an anapestic measure, founded on a mixture of accent and quantity, and nearly identical in effect with the ancient full dactylic line; is well suited to the syllabic and verbal condition of our language; and that a very agreeable rythmus is produced by it.* Admitting the above objection, it will not overrule the design to establish the forms of Iambic and Trochaic measure, now in use, on the basis of quantity alone.

Although English versification is avowedly founded on the accentual rythmus, entire lines are occasionally found, so satisfactorily fulfiling all the conditions of the temporal measure, that they might be judged by the revived poetical ear of a Greek. Such lines are however always preceded and followed by others, founded on the mingled relations of both quantity and accent. One who is skilled in the art of measuring the time of syllables, will, over this irregular rythmus, be shocked by the unexpected variation of its dissimilar impressions. An ear of delicate prosodial instinct, which yet makes no inquiry into its perceptions, often suffers this violence from English verse, but is ignorant

* Let us subjoin a word here, for our delusions and prejudices. The dactylic foot, and the anapestic fall with a similar effect upon the ear. The ancients used the former, occasionally, through whole lines, in themes of the highest dignity; and school-boys are taught that it richly and gravely fulfils its purpose. We use the anapestic foot for doggerel and burlesque, and believe too, there is something in its light skip especially adapted to the familiar gayety of its modern poetic use. Let a deaf worshipper of antiquity and an English prosodist settle this matter between them; for, to serve a purpose, even the extremes of contradiction are sometimes brought together. But on this, as on some other articles of the classical creed, they may be reduced to say, in the sole words by which the Yezedi of Persia who worship the devil, briefly explained their faith, and pertinaciously defended it against a Christian missionary; 'Thus it is.'

of its cause. The poet of high endowment, who has at the same time a ready discrimination of quantity, with copious thought and language at command, instinctively avoids in composition, much of the evil of these conflicting systems. And one of the merits of a good reader of verse, consists in changing our metrical accents into conspicuous quantities, by extending the voice on all those syllables that have a stress in the measure, and will bear prolongation.

From all that has been said on the comparative character of quantity and accent, and from the slow progress of modern nations in distinguishing the relations of the former, it would seem; of these two metrical impressions, accent is more easily recognized. Nor is it unwarrantable to infer, from the greater facility in arranging an accentual measure, that the first rythmic essays of all nations were in this form of versification; and that the Greeks themselves passed through this *rattling* amusement of poetical infancy. There is no fact opposed to this inference; and I could as soon be persuaded; the first instrumental music of Otaheite, was not the clattering of shells, as that the earliest songs of Greece were measured by the nice relationships of time. Our language, though neither young nor heedless in all the ways of thought, is yet within its unformed childhood, for the graceful steps of quantity: and many of those who with earnest wishes, but ineffectual means, may have designed to advance and refine it; and who by taste and authority, were qualified to listen to living voices, with progressively meliorating influence upon them; have only wandered off with an unavailing ear, among the silent graves of language in the remote realms of antiquity. We all feel, who have the heart to feel, an august delight over the yet enduring works of the distant dead. There is scarcely a page of the poetic rythmus of the Greeks and the Romans, or a remaining trace of their plummet and chisel, that might not make me forget, through intense contemplation, the mere seclusion of a prison. Yet I could as soon admit, that the modern zeal in freighting our homeward ships with the fragments of their temples; and the covetousness of nations, for the very purloined possession of their statuary, ought to

preclude the future use of the marble of their ancient, or of yet unopened quarries, for the accomplishment of equal or transcending works of art; as that a just admiration of classic measure should prevent the endeavor to transfer to our own language, the admissible principles of Greek and Roman poetry. These remarks apply equally to the rythmus of Prose; for the agreeable arrangement of words, by accent and quantity is, as the Ancients interwove it with purity, propriety, and precision, one of the most elegant characteristics of the Fine-art of Writing. But we now educate the ear and intellect away from all these good things, and down to the People; in the delusive expectation of a *final* Golden Age of morality and taste; and as a Public-School protection against trading and political dishonesty.

I have offered the last few pages of this section, as no more than digressive and desultory remarks on a subject, intimately connected with the time of the voice, and with the cultivation of an important but neglected Mode of speech.

The English language has an unbounded prospect before it. The unequaled millions of a great continent; into whatever forms of Anarchy, or Despotism, they may be hereafter led by a besotting, a be-slaving, and for this world at least, a be-damning love of the Tyrannic Wrongs of Vested Rights, of Official ignorance and fraud, of paper credit, debt, restlessness, and popularity; must, I say, through every national Upheaving, and Engulfing, by the rage of avarice and ambition, still hold community in the wide and astonishing diffusion of one cultivated and identical speech. Nor should we so far undervalue the emulative efforts of its future Scholars, as to suppose they will all merely regard with retrospective vanity, what has been done, and not extend their views to other and deeper resources of their art. But in looking forward to the establishment of English versification, on the basis of quantity, we must allow a limitation of the poet's abundance, for the substituted excellence of his few but finished lines. Our measure is now drawn from the two different sources of accent and quantity. To construct a rythmus by quantity alone, will require more rejections, and a wider

search in composition; more copiousness in the command of appropriate words; greater readiness and accuracy of ear, in measuring the relationships of time; and longer labor for the accomplishment of a shorter work. I am here speaking of the great results of the pen. Of these, as of all enduring human productions, labor, associated with time, must be the assistant means; and must deservedly divide the merit of the achievement, with the wisdom that invoked their aid. Let him who could patiently devote a life, to laying-up store of 'goodly thoughts' for *Paradise Lost*, unravel the idler's fable about that 'inspiration,' of the so-called immortal works of man. Let them, who to the 'soul of genius' have joined the strong body of laborious care, say, wherein consists the true life, and the embalming of fame: let them touch the sleeve of early and voluminous authorship, and whisper one of the useful secrets, for accomplishing more that may wisely instruct and endure, and less that with ambitious haste, may only teach itself to fail; and perish.

SECTION XII.

Of the Intonation at Pauses.

The term Pause in elocution, is applied to an occasional silence in discourse, greater than the momentary rest between syllables.

Pauses are used for the more conspicuous display of thought and passion, by separating certain words or aggregates of words from each other.

The philosophy of grammar consistently with those two great

Categories, Matter and Motion, has reduced all the words of universal language to two corresponding classes: the Substantive, denoting Things that exist; and the Verb, denoting the various conditions of their Actions: all the other Parts of Speech being only specifications of the attributes of these things; and the predication of their actions, with regard to time, place, degree, manner, and all their possible relationships. Now, pauses divide into sections, the continued line of words which severally describe these existences and agencies, with their relationships: while the restricted utterance, within these pauses, gives a sectional unity to the impression on the ear, and a clear perception to the mind, by their temporary limitation to a single subject of attention. The division of discourse, by means of this occasional rest, prevents the feebleness or confusion of impression, resulting from an unbroken movement of speech; no less remarkably than the skilful disposition of color, and light, and space, significantly distinguish the pictured objects and figures of the canvas, from the unmeaning positions and actions of a chaos and a crowd.

The sections of discourse thus separated by pauses, vary in extent from a single word, to a full member of a sentence. There are indeed, some purposes of expression which require a slight pause even between syllables. It was shown that a full opening of the radical, must be preceded by an occlusion of the voice. Thus the accented syllable of the word at-*tack* being an immutable quantity, can receive a marked emphatic distinction, only by an abrupt explosion of the radical after a momentary pause.

The times of the several pauses of discourse vary in duration, from the slight inter-syllabic rest, to the full separation of successive paragraphs; the degrees being accommodated to the requisitions of the greater or less connection of the sense, and to the peculiar demands of expression.

All the parts of a connected discourse should both in subject and in structure bear some relation to each other. But these relations being severally nearer, or more remote; grammatical Points were invented to mark their varying degrees. The

common points however, very indefinitely effect their purposes in the art of reading. They are described in books of elementary instruction, principally with reference to the *time* of pausing; and are addressed to the eye, as indications of grammatical structure. It is true, the symbols of interrogation, and exclamation are said to denote peculiarity of 'tone.' But as there is in these cases, no designation of the character, or degree of the vocal movements, the extreme generality of the statement affords neither preceptive nor practical guide to the ear. The full efficacy of Points should consist in directing the appropriate intonation at pauses, no less than in marking their temporal rests; and a just definition of the term Punctuation would perhaps, be as properly founded on the variety of effect, produced by the phrases of melody, as by a difference in duration. Before Mr. Walker, no writer, as far as I can ascertain, had formally taught the necessity of regarding the inflections of the voice, in the history of pauses.

It is important with regard to an agreeable effect upon the ear, as well as to thought and expression, to apply the proper intonation at pauses. The phrases of melody have here a definite meaning, and often mark a continuation or a completion of the sense, when the style and the temporal rest alone, would not to an auditor, be decisive. At the same time, the purpose of the pause being various, an appropriate intonation must by its corresponding changes, prevent the monotony, so common with most readers, at the grammatical divisions of discourse.

The effect of Pause, in separating parts of discourse, by a suspension of the voice, will be illustrated in the next section, on Grouping: and I now describe the successions of *pitch* at the different places of rest.

The triad of the cadence denotes a completion of the preceding sense, and is therefore inadmissible, except at a proper grammatical period. It does not however follow that it must be always applied at the close of a preceding sense; for in those forms of composition called loose sentences, and inverted periods, there are members with this complete and insulated meaning, to which, an additional and related clause may be

subjoined; that consequently do not admit the downward terminating phrase.

The rising tritone, by a movement directly contrary to that of the downward triad of the cadence, indicates the most immediate connection between parts of a sentence, separated by the time of the pause. The rising ditone carries on the sense in a diminished degree. The phrase of the monotone denotes a less connection between divided members; the falling ditone still less; while the downward tritone with rising concretes, and the downward concrete of the feeble cadence, produce a suspension of the sense, without positively limiting its further continuation. Now as the triad of the cadence, produces a maximum of distinction among the parts of discourse, and utterly closes a sentence; the comparison of its downward intonation with the respective characters of the other phrases, may explain the causes of the varying indication of each, by showing the degrees of their departure from the form and direction of this terminative phrase. The degrees of connection between the members of a sentence are so various, and the acceptation of them by readers may be so different, that I do not here pretend to assign the species of phrase to every kind of rhetorical pause. From present knowledge on this subject, I would say generally; the intonation at some pauses may be varied, without exceptionably affecting either thought or expression; yet there are cases in which the species of phrase, from its exclusive adaptation to the character of the pause, is absolutely unalterable.*

* Let us here suppose the intonative and the pausal character of Punctuation to be united. Then with six pausal symbols, each of its proper duration of rest, a comma might denote the phrase of the rising tritone; a double or dicomma, the rising ditone or the monotone; a dash, if used, the monotone; a semicolon, the falling ditone; a colon, the falling tritone; and a period, the triad of the cadence.

For mere system-making this might seem to be a *pretty* adaptation, and so be taught in the schools; while through ages there might be no Observer to *un*teach it. For this is a picture of theory. But the fixed correspondence occurs only in the case of the full stop, and the triad of the cadence; the others as far as I observe, being under a vague rule; that the falling phrases more generally go

The foregoing remarks on the use of the phrases of melody, have not been made strictly in allusion to common grammatical punctuation. Writers on elocution have long since ascribed the faults of readers, in part, to the vague indication of these points, and to the distracting effect of the caprice of editors in using them.

In the notation of the following lines, which describe the highest moral sublimity, and stedfast independence; the phrases of melody are applied with reference to my own acceptation of the sense of the author, however erroneous that may be; and to its distinct and appropriate vocal representation. I have presumed to differ, in the second and in the fifth line, from the punctuation of the London edition of Todd's Milton, from which the passage is taken.

So spake the Seraph Abdiel, faithful found
Among the faithless, faithful only he;
Among innumerable false, unmoved,
Unshaken, unseduced, unterrified,
His loyalty he kept, his love, his zeal;
Nor number, nor example, with him wrought
To swerve from truth, or change his constant mind,
Though single.

When the reader looks upon the change of pauses I have made in the following notation, he must bear in mind, that whether his decision is favorable to it or otherwise, it may still illustrate my idea of the power and place of the phrases of melody. If this is accomplished, we need not dispute about the free-will variety, as it always will be, of tastes, in the particular application of these phrases. My purpose in this essay is to explain some of the untold functions of the voice; not to contend with those who may on other points, know more than myself.

In the use of the phrases of melody, at the pauses of discourse, the phrase is to be applied to the last syllables pre-

with the semicolon and colon; the rising with the comma and dicomma; and the monotone commonly with these.

I therefore offer this note as a passing thought, hinting only at an inquiry into the practical use of this, or other similar proposal.

ceding the pause. Nevertheless, for particular purposes of expression, the monotone may be continued on the succeeding syllable.

As this notation is designed to represent only the use of the phrases of melody at pauses, I have marked the whole passage with the simple concrete; omitting waves of the second, and some moderate signs of expression, on the long quantities, which would be its proper intonation, as an example of that intermediate and dignified style, between the thoughtive and the passionative, which we called the sentimentive, or reverentive.

So spake the Se——raph Ab—diel; faith—ful found

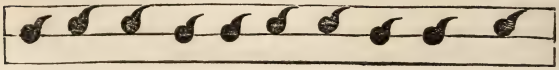
A—mong the faith-less. Faith—-ful on——ly he.

A—-mong in——nu——-me—-ra———ble false; un—moved,

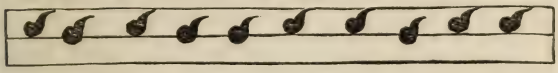
Un——sha—ken, un——se—duced, un——ter——-ri——-fied;

His loy—al——ty he kept; his love, his zeal.

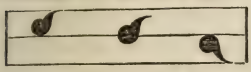
Nor num—-ber, nor ex——am—-ple, with him wrought;



To swerve from truth; or change his con—stant mind,



Though sin———-gle.



The first pause at *Abdiel* is marked with a semicolon and a falling ditone; since the preceding words, though not here a complete sentence, do not necessarily produce the expectation of additional and connected meaning; for that expectation would require the monotone, or a rising phrase; while the falling ditone weakens for the moment, but does not dissolve the grammatical concord, between the members it separates. I have set the triad of the cadence and a period at *faithless*, not exclusively upon the right to assume the sense as here completed; but with a view to prepare for the eminent display of the state of mind embraced in the remainder of the line. The editor has marked this place with a comma, and thus made the three succeeding words, *faithful only he*, a dependent clause. I regard this clause, and with grammatical reason, as an elliptical sentence; thereby to promote the sentimentive expression. These words elegantly reiterate the previous attribution of faithfulness to Abdiel, with the further affirmation of his singleness in virtue. This definite and emphatic restriction of the individuality of the subject, is made with deep regret, over the rebellious rejection of truth, mingled with exultation that Abdiel alone has the undivided merit of defending it. There is a touch of expression in these words, that even with all other due means for an appropriate utterance, cannot, as it seems to me, be answerably displayed; unless they are separated from preceding and succeeding clauses, by the marked distinctions of the limitary cadences, and their punctuative periods. If the word faithless should be read with what is called in the schools, a suspension of the voice; which in their indefinite language means, avoiding

a fall; the designed expression, as I regard it, of the succeeding clause will be perverted or lost. Milton's fine ear, his vivid, and discriminating intellect, qualified him, under Nature's system of elocution, to be a good *reader;* and though he may not have been one by practice, I would with difficulty believe; he silently *thought* the passage we are here considering, with the close sequence, implied by the editor's comma and semicolon.

The next pause at *false*, is preceded by the rising ditone. The structure of this member evidently creates expectancy, and the species of intonation indicates a continuative sense. I have here placed the dicomma to obviate a momentary, though possible misapprehension of the noun-adjective, *false*, applied to the Faithless; but here joined to the train of epithets distinguishing the Loyal Seraph.

Of the four succeeding pauses, each rests on a single word. The first three are noted with the monotone, to foretell the continued progression of the sense: the fourth, at *terrified*, has the falling ditone, to denote a change, but not a close of thought. I have here placed a semicolon, though not perhaps according to its common use. In ordering these four pauses, it would vary the intonation, without affecting the meaning, to give the last two syllables of *unseduced* with a rising phrase, by putting *se*, on the same radical line with *un*. The phrase at *kept*, is the rising ditone, with the dicomma, and is expectant; for *love* and *zeal* being equally with *loyalty*, the objectives of *kept*, are thus held within the prospective eye of the grammatical construction. For the three objectives being separated by the construction, the rising ditone at *kept*, prepares the expectant attention to bring them back into company on the ear, at a form of the cadence on *zeal;* and thus impresses on the auditor, the true syntax of the sentence.

At *zeal*, marked by the editor with a semicolon, I have applied a period, and the Feeble form of the cadence; for this, as just stated, throwing back *love* and *zeal*, as objectives to the verb *kept*, prevents their bearing forward, as if nominatives to some expected verb; which might not be avoided, by employing a semicolon at this place, with one of the continuative phrases

of melody. We may account for the semicolon at *zeal*, by supposing the editor considered the following word *nor*, as a connective. Yet it certainly begins a new sense; and in regard both to its place and its immediate repetition, may be looked upon as only a poetical inversion, and a redundancy of negative. The remaining part of the notation contains examples of the principles just elucidated, and therefore needs no explanation.

I have thus endeavored to fill up in part, a blank in elocution, by giving a definite description of the intonation to be joined with pauses; and by illustrating the manner of framing principles to direct the use of the several phrases of melody. Those who desire knowledge of the structure of sentences, for applying these principles, may consult books of rhetoric. Mr. Sheridan writes with his usual ability, on the subject of pause, and gives numerous exemplifications of its proper use; yet makes no analysis of that intonation which he may perhaps have joined with it, in the accomplished practice of his own voice. Mr. Walker has also given a masterly treatise on this subject, in his Rhetorical Grammar. He wisely saw the practical utility of uniting with his view of the temporal purpose of pause, an inquiry into the applicable forms of his inflections. In a philosophical view of the subject, his treatise contains no description of the functions of pitch, beyond the ancient general distinctions into rise, and fall, and turn. Not having the materials, for a specific discrimination and use of the phrases of melody, he was under the necessity of regarding his four general heads, as ultimate species, capable of no further subdivision: and hence, the limited, the indefinite, and the erroneous application of his whole doctrine of Inflection at Pauses. Mr. Walker undertook the investigation of the subject of speech, without possessing a discriminating ear; without sufficient, if indeed any familiarity with certain distinctions of sound, long established in music; and without seeming to keep in mind the means and end of philosophical inquiry. The example of the highest masters in natural science had taught, that all he should aim to accomplish would be, to separate by ear, the individual and intermingled constituents of speech; to name these individuals; and to class

them with known facts in the history of sound. But the most precise nomenclature, if not the most comprehensive history of tunable sound, that is, sound distinguished from the endless kinds of noise, is contained in the science of music: and Mr. Walker appears to have had too feeble or too limited a perception, or no perception at all, of its clear and abundant distinctions, to enable him to recognize an identity, or analogy between the speaking voice, and the familiar phenomena of musical sounds.

Even though we might despair that future inquiry will teach us the structural cause of the vanishing movement, and of the orotund, and falsette voices; it is certainly now within the ability of a disciplined and attentive ear, to perceive, that forms of sound supposed to be peculiar to the human voice, are similar to others which have been accurately measured and definitely named in the classifications of music; and consequently, that they might be designated by the same nomenclature, as far as the terms of music are applicable to the phenomena of speech. Such a method of investigation, with its satisfactory results, being the whole means and gains of a true and useful philosophy, we might as well believe; the Newtonian discoveries in optics, could have been effected, without a previous acquaintance with the laws of motion, the variety of colors, and the relations of mathematical quantity; as look for a description, and an available arrangement of the phenomena of the human voice, from one who is ignorant of the known distinctions of sound.

SECTION XIII.

Of the Grouping of Speech.

I HAVE adopted a term from the art of painting, to designate the instrumentality of pauses, and certain uses of the voice, in uniting the related ideas of discourse, and separating those which are unrelated to each other.

The inversions of style, the intersections of expletives, and the wide separation of antecedents and relatives, allowed in poetry, may be sufficiently perspicuous, through the circumspection of the mind, and the advancing span of the eye, in the deliberate perusal of a sentence. But in listening to reading, or to speech, we can employ no scrutinizing hesitation: and though the instant memory may retrace to a certain limit, the intricacies of construction, the best discernment cannot always anticipate the sense of a succeeding member, nor the character and position of its pause. Our higher poetry, in the contriving purpose of its eloquence, gives many instances of extreme involution of style: and the reader of English, is frequently obliged to employ other means, for exhibiting the true relationship of words, besides the simple current of utterance, that may be sufficient for the clear syntax of a more familiar idiom.

The following are some of the means, by which deviations from the simple construction of sentences may be rendered perspicuous in speech.

The Clausal Limitation. Here the limitation is produced by pauses, only as divisional agents.

The Phrases of melody; already in part explained.

A reduction of the pitch and the force of the voice; for which I use the term Abatement.

A quickness of utterance; here called the Flight of the voice.

The Punctuative reference; which by noticeable pauses, directs, or recalls attention to the syntax. And

A means of indicating grammatical connection, that may be named the Emphatic Tie.

I have summed up the several means here enumerated, under the generic term, Grouping; and have given each a specific name; to invite attention to the subject, by the proposal of a definite nomenclature.

The most common form of grouping the connected parts or clauses of a sentence, under a given condition of the voice, is by its unbroken line, within the boundary of Pauses. The subject of this Clausal Limitation, though not thus named, is so extensively treated in the Art of Elocution, that I give here but a single instance of the power of the pause, in separating to a certain degree, the ideas of a sentence, and in giving the proper independency to each. Let us take, from the second book of *Paradise Lost*, the description of Death's advancing to meet Satan, on his arrival at the gates of Hell.

> Satan was now at hand and from his seat
> The monster moving onward came as fast
> With horrid strides.

I have omitted the punctuation of this passage; and if correspondingly read without a pause, it would not be absolutely destitute of meaning; for the auditor would understand the general course of the action described. But in this case, there could be no expressive picture of the whole, through the connected individuality of its parts. Here are four clauses, or separate groups of thought, which should be indicated by three momentary rests.

> Satan was now at hand; and from his seat
> The monster moving; onward came as fast;
> With horrid strides.

The first division, ending with *at hand*, gives notice of the rapid approach of Satan. The second represents the monster Death rising from his seat, and is insulated by a pause at moving. This division is properly separated from the third, *onward came as fast;* for though the third describes the further movement of Death, and in this view might seem to forbid the

separation, yet its principal aim is to show the speed of his progress, by comparing it with that of Satan; and this justifies the distinction, here made. The last division, *with horrid strides*, must be separated from the preceding; for if read, *onward came as fast with horrid strides*, the immediate connection of the manner of movement with the declaration of the likeness between the time of it, in the two characters, might authorize the conclusion that Death was striding, as fast as Satan was striding. Whereas the pause at *fast*, refers that manner of moving-onward to Death alone; agreeably to a previous part of the context, where Satan is described, as moving on 'swift wings.'

Some of the uses of the Phrases of melody were stated in the preceding section. I here offer one or two examples of the effect of an appropriate melody, in carrying on the sense, and in producing an immediate perception of grammatical relationship:

> On the other side,
> Incensed with indignation, Satan stood
> Unterrified, and like a Comet *burned*,
> *That* fires the length of Ophiuchus huge,
> In the arctic sky.

Should the phrase of the falling ditone be used at the necessary comma-pause after *burned*, it will, to the ear, destroy the grammatical concord between the relative *that* and the antecedent, *comet*. By applying a monotone to the two words in italics, the concord will be properly marked, notwithstanding the intervening pause at *burned;* the grouping power of the melody, in this case, counteracting the dividing agency of the pause.

A similar instance of the power of the monotone, in effecting a close connection of the antecedent with the relative, is shown at the pause after *unheard*, in the following lines:

> First, Moloch, horrid king, besmeared with blood
> Of human sacrifice, and parents' tears;
> Though, for the noise of drums and timbrels loud,
> Their children's cries *unheard*, *that* passed through fire
> To his grim idol.

Let us take one more example, illustrative of this principle of a grouping intonation:

> Art thou that traitor-angel, art thou he
> Who first broke peace in heaven, *and faith*; till then
> Unbroken?

In this passage the phrase, *in heaven*, is interposed between *peace* and *faith*, the two objectives of *broke*. That the syntactic connection between these words may be impressively shown, the slightest pause only is admissible after *heaven;* and a more conspicuous one must be placed after *faith*. But the further expletive, *till then unbroken*, is immediately connected with *faith;* and the only means for representing this close relationship, in contravention to the delay of the pause; so necessary, after *faith*, for another point of perspicuity; is by using the phrase of the rising ditone, or the monotone, on *and faith*. Thus the pause at this word, represents clearly the full government of the verb *broke*, while the continuative phrase, either of a monotone or a rising ditone, at that pause, prevents its dissolving the connection of the previous sense with the succeeding expletive clause, *till then unbroken*. The pages of poetry are full of instances of phraseology that require the management of the voice here described. Milton and Shakspeare cannot be read well, without strict attention to the apparent opposition between the purposes of the pause and of the sense, and to the Reconciling Power of the phrases of melody.

A reduction of the Pitch, and Force of the voice being generally combined in reading, I have, in this section, designated them collectively, by a single term, Abatement; which is in most cases, to be read in the diatonic melody. Its power of grouping together the related parts of a sentence, is exemplified by the well known utterance, in a parenthesis.

I come now to speak of the perspicuity, to be given to a sentence, by the Flight of the voice. There is a familiar rule in elocution, which directs us to use a quickened utterance on common expletive clauses. This function may be extended to other grammatical constructions. I give it here the importance

of a name and an illustration, from its affording assistant means for representing the sense of some of those instances of close-trimmed phraseology and extreme inversion, occasionally found in the higher poetical composition.

In the following example, the part requiring the flight of the voice is marked in italics.

> You and I have heard our fathers say;
> There was a Brutus once, that would have *brook'd*
> *The eternal Devil to keep his state in Rome*
> As easily, as a king.

The word *easily*, here qualifies the verb *brook'd;* and one of the means for impressing this on the auditor, is by the rapid flight here directed. A London edition of Reed's Shakspeare, from which this passage is quoted, has a pause after *Rome.* As the purpose of the flight consists in allowing the shortest time between the utterance of related words, it suggests the omission of this pause, and the application of a slight one after *easily.* This tends to prevent the adverb from passing as a qualification of *keeping his state*, which certainly cannot be the sense of the author; but which on instant hearing, might otherwise, be mistaken for it, without the aid of the altered pause and the flight. This is not the place to speak of the nice points of emphasis and of melody, to be employed with the flight in this passage; to give clearness and strength to its effect.

> Say first, for Heaven, *hides nothing from thy view*
> *Nor the* deep tract of Hell.

To make it appear at once in speech, that the *deep tract of hell* is equally with *heaven*, a nominative to *hides*, the phrase of the monotone must be applied at *view*, with the flight of the voice on the portion marked in italics; and a pause set after *heaven*, and removed from *view*, where the editor has marked it.

If the grammarian should raise objections to any of these proposed changes of punctuation, he must recur to the design of this section. We speak now of the means of addressing the

ear; and its jealous demands sometimes require a separation of close grammatical relations; and sometimes justify a neglect of the usual temporal rests, from the thought and expression in these cases being more obvious without them. The art of reading-well may compensate for voluntary faults on some points, by the accomplishment of eminent effects on others.

What we call the Punctuative Reference, or grouping, is another means for bringing together words, or clauses, separated by grammatical construction; as in the following example:

> Having the wisdom to foresee; he took measures
> to prevent; the disaster.

Here the idea of the disaster, should be immediately connected with the idea both of foreseeing, and preventing: yet by construction, *foresee* is separated from *disaster;* and thus, without a pause at *prevent*, the momentary attention to the immediate agency of this verb on *disaster*, might obscure the relation between *foresee* and *disaster*. In this case, *foresee* might pass for an intransitive verb. But with the dicommas, the similar pauses at *foresee*, and *prevent*, by making them emphatic words, assign the former to its objective case; and connecting these words as fellow transitives, throw, by Punctuative Reference, their action together on *disaster*.

Take another example, from Thomson's charming episode, of *Lavinia*.

> By solitude, and deep surrounding shades;
> But more, by bashful modesty; concealed.

Here, without the directive grouping of the dicomma at *shades*, and at *modesty*, the picture of Thought might be obscured; and we should perhaps overlook the beautiful contrast between the unconscious and closer self-concealment, and that of the previously described humble and retired cottage in the vale.

The following, from Cowper's picture of the Empress of

Russia's *Palace of Ice*, in his 'Winter Morning Walk,' may be taken as an instance under this head.

> Less worthy of applause; though more admired,
> Because a novelty, the work of man,
> Imperial Mistress of the fur-clad Russ;
> Thy most magnificent and mighty freak,
> The wonder of the North.

The four parenthetic phrases in these lines, between *applause* and *Russ*, produce a slight intricacy; which requires the dicomma and its rest at these words, to bring together, on the field of attention, the clause that precedes the former, and follows the latter; and thus to make the impressive comparison between the works of nature, previously described, and this fantastic effort, in the works of art.

I here remind the reader that the use of the dicomma, in punctuative grouping is pointed out under the fourth head of our explanation of the purposes of this symbol; in bounding a parenthesis, and thus directing attention to the extremes of the included member; for the punctuative reference; as well as the Emphatic tie to be presently explained, is one of the applications of the principle of parenthetic elocution.

In the following sentence, the punctuative grouping, may give clearness to the reading; but this cannot reconcile us to the awkwardness of its disjointed syntax.

> After he was so fortunate as to save himself
> from; he took especial care, never to fall
> again into; the polluted stream of ambition.

Much more might here be properly said on the classification of sentences, and the time of pausing; but with the Principle here exemplified, further inquiry is left to the discrimination and taste of others. Both reading and speech abound with occasions for the use of this punctuative reference; but care must be taken to avoid the affectation of its use, in grammatical arrangements, where the style may be rendered perspicuous without it.

We have made a distinction between the Clausal limitation within the boundary of pauses, and this Punctuative grouping.

The former *keeps* together sectional groups of connected thoughts; the latter *brings* together separated clauses and words, with their thoughts; and both unite their influence, for the just and expressive elocution of those parentheses, usually bounded by the linear Dash. We have therefore dispensed with the use of this symbol; its purpose being effected, both in silent perusal and in speech, quite as efficaciously, and with greater neatness to the eye, by the dicomma; thus forming a case of the punctuative reference; on which the sense of the member preceding the pause, is held over, or suspended in the mind for subsequent continuation.

By the grouping of Emphasis or what is here called the Emphatic Tie, I mean the application of stress, and perhaps sometimes, of quality, quantity, and intonation, to words, not otherwise requiring distinction, for the purpose of associating those words and ideas which cannot, by any other means of vocal syntax, if we may so speak, be brought together or exhibited in their true grammatical and logical connection. The agency of this form of grouping, like that of the last, which we may now call the Punctuative Tie, is easily understood; for related words however separated, are at once brought together in their real relationships, within the field of hearing, whenever they are raised into attractive importance, by pause, or by force or any other kind of emphasis.

The following lines, from Collins' 'Ode on the Passions,' embrace a construction, requiring the emphatic tie.

> When Cheerfulness, a Nymph of healthiest hue,
> Her bow across her shoulder flung,
> Her buskins gemm'd with morning dew,
> Blew an *inspiring air*; that dale and thicket rung;
> The hunter's *call*, to Faun and Dryad known.

The last two lines have an embarrassing construction. The phrases *inspiring air*, and *hunter's call* are in apposition; but there intervenes a clause, that might make *rung* pass for an active verb, and thereby render *call* the objective to it. To show therefore, that by *hunter's call* the author means the *inspiring air*, previously mentioned, the words marked in italics

should receive emphatic stress. This is the best means for clearly impressing on the ear, that close relationship which is interrupted by the construction.

This emphatic tie is often employed in combination with other means of grouping. Thus, in the several examples illustrating the use of the phrases of melody, their influence will be assisted by applying this connecting emphasis to *comet* and *fires; children's* and *passed; peace* and *faith*. In the examples of the flight, the relationships between the words *brook'd* and *easily;* and between *heaven hides nothing*, and *nor the deep tract of hell;* and in the punctuative grouping, the reference of *disaster* to both *foresee* and *prevent;* of concealment to *shades* and *modesty;* and of *mighty freak*, to *applause;* will be more manifest, by the additional use of the emphatic tie.

In short, it is sometimes necessary to employ all the means of grouping upon a single sentence, in order to correct an irregular syntax, and supply an ellipsis to the ear. The extreme distortion of English idiom in the following lines, must be exceedingly perplexing to a reader; and, as far as I understand the sense and the grammar, can be rendered somewhat less embarrassing, only by the use of all these means. The example is taken from the fourth book of *Paradise Lost*, at the end of Satan's address to the sun.

> Thus while he spake, each passion; dimm'd his face
> Thrice chang'd with pale; ire, envy, and despair;
> Which marr'd his borrow'd visage, and betray'd
> Him counterfeit, if any eye beheld.

Milton uses the word *pale*, here, and again near the close of his tenth book, as a substantive. Its common adjective-meaning tends to throw some confusion into the sentence. *Ire*, *envy*, and *despair*, are in apposition with *passion*, and are severally concordant with the distributive pronoun *each*. Now the only manner in which I can approximate towards a clear representation of this blameable piece of latinity, is by making a quick flight over the portion, *dimm'd his face thrice changed with pale*, and by an abatement thereon; by laying a strong emphasis

on *each passion*, and on *ire*, *envy*, and *despair*, to mark the concord, by the emphatic tie; by using the punctuative reference at *passion* and *pale;* and by applying the dicomma, with the monotone or the rising ditone, to both these words.

After all, it is a hard picture to paint, for a taste that will have true colors, well laid on. Perhaps another hand, under the direction of our principles, may effect its expression by some more appropriate touch.

In this and the preceding section, we have been more occupied with the audible means of marking the *thoughtive meaning* of discourse, than with the signs of *expression*. But *some meaning* in language must always be embraced by what we distinctively called the passionative style.

I would here point out to the classical scholar, a resemblance in the process and purpose of the punctuative reference, and of the emphatic tie, to that of the circumspect attention, always exercised in construing a Latin sentence. The English language has few variable terminations of noun, pronoun, verb and adjective; by which their concord and government might be instantly perceived, however the parts of speech might be in position disjoined from each other. In English therefore, as in some other languages, the construction is indicated, principally by the proximate, or what is called the *natural*, succession of words.

The Latin language has in its varied grammatical forms, the means for instant association of all its related parts: hence, the mind is able to make at once, a clear and exact picture of the meaning of discourse; by arranging its proper order, how widely soever the words may be separated. The case of the adjective immediately joining itself to the case of the noun; the verb pointing out its agent and its object; the preposition, its subject; thereby grammatically unite or group the individual parts of speech, however scattered throughout the sentence. This dispersed position of related and self-uniting words, which is conspicuously used in the Latin language, is called in rhetoric, the figure of *Hyperbaton;* and the choice of arrangement allowed in the appropriate use of its various species, is a principal source of the impressive rythmus, vividness, and strength,

in Latin construction. The attention of the Roman orator, and of his educated or even of his illiterate audience, must have been closely, but from habit almost unconsciously, occupied in gathering, by grammatical relations alone, every word to its significant place on the field of the sentence. And this may be a reason, why punctuation, at least like ours, was unnecessary or disregarded both in Greek and Roman composition. The English language has not the adjusting concordance and government of the Ancient grammar; and we are therefore, under its loosely connected verbal relations, obliged to employ, among other means for perspicuity, beyond its common points; that of the Emphatic tie, and of the Punctuative grouping, to draw the attention of the hearer to separated, though related words and clauses, where the syntax, without this construing by time and stress, might be intricate or unintelligible.

I have thus endeavored to show a similarity, in principle, between the Latin grammatical, and the English vocal methods of obviating any error or obscurity, incident to a hyperbatic syntax: the whole meaning of the sentence, being in one case, signified by the verbal signs of concord and government; and of some particular meaning in the other, by vocally notifying the ear of those displaced relationships, not otherwise restorable, than through an impressive agency, respectively of the accent and the pause.

In the present section, and in other parts of this essay, the exemplifications are chiefly extracted from two illustrious Poets; and from some of those who, directed by the same great Principles of their Art, are next to them in the bright brevity of the truthful and expressive Practice of it; since the boundless range of their expressive reflections; the arresting, but resolvable intricacy of their style; the thoughtful bearing of their emphasis; together with the insignificance of scarcely a word; afford every variety of thoughtive and passionative construction, for exercising the full-sufficient, and illuminating powers of the voice. And as the greater includes the less, I am persuaded, that should the principles therein established be adopted by the reader, he will have no great difficulty in applying them, to

more simple styles of conversation, of narrative, and of impassioned discourse, both in poetry and prose. Yet while thus drawn aside, from the perfection of nature in the human voice, to eulogize the admirable things of intellect, which it is intended and ready to display; let me again repeat; I have taken upon me, not the part of the Rhetorician, but merely of a Physiologist of Speech.

SECTION XIV.

Of the Interval of the Rising Octave.

In the foregoing sections, the effect of Pitch was described, only as it is heard in the radical and vanishing movement through the interval of a single tone.

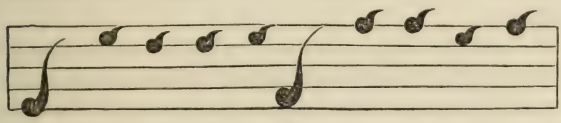
It was shown, under the head of the melody of simple Narrative style, that the vanish never rises above the interval of a tone; and that changes of radical pitch, either upward or downward never exceed the limits of this same interval. Now, such plain melody as then supposed is rarely found of long continuance; but to avoid confusing the subject, I deferred the notice of those variations of concrete and of discrete interval, which are occasionally interspersed throughout its current. The wider intervals of pitch used for Expression in the course of a diatonic melody, are now to be described.

By the term rising Octave, whether concrete or discrete, when applied to speech, is meant the movement of the voice, from any assumed radical place, through higher parts of the scale, until it terminates in the eighth degree above that radical place. This interval is employed for interrogative expres-

sion; and for surprise, astonishment, and admiration, when they imply some slight degree of doubt or inquiry. It is further used, for the emphatic distinction of words. Nor is it limited to phrases, having the common grammatical forms of a question; for even declaratory sentences, are made interrogative by the use of this interval.

Although the pitch in interrogation, and emphasis, may sometimes rise both concretely and discretely, above the octave of the natural voice, and even into the falsette; still the octave is the widest interval of the speaking scale, technically regarded in this work. It expresses therefore the most forcible degree of interrogation, and of emphasis; and is the passionative intonation for questions accompanied with sneer, comtempt, mirth, raillery, and the temper or triumph of peevish or indignant argument.

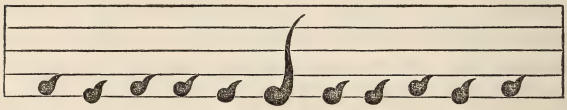
From the time required in drawing out the concrete interval of an octave, this form of interrogation can be executed conspicuously, only on a syllable of extended quantity. How then can the interrogative expression be given to a short and *immutable* syllable? The means for effecting this, will be described hereafter, with particular reference to interrogative sentences. It may be here transiently illustrated by the following notation:



In this diagram, after the first concrete rise of an octave, on a long syllable; a discrete change or skip is made from the line of its radical, to a line along the hight of its vanish. Now immutable syllables, in an interrogative sentence, are transferred by this discrete or radical change, to a line of pitch at the summit of the concrete interrogative interval; and thus *discretely* produce the expressive effect of that interval, though less remarkably than the indefinite syllables which pass through the same extent of the scale by the concrete rise. As there

are more short and unaccented than long and accented syllables in discourse, the radical change here described contributes largely to the character of an interrogative intonation. The diagram shows, that after the radical pitch of a short quantity has assumed the summit-line of the octave, it proceeds in the *diatonic* melody on that line, until the occurrence of an indefinite syllable; when the radical pitch descends, to form a new concrete rise of the octave. Thus it appears; the rule of intonation, laid down when speaking of the diatonic melody of simple narration, does not apply to the melody of interrogative sentences; for these employ a more *extended* concrete interval, and a *wider* discrete transition in their changes of radical pitch.

When an octave is used for the purpose of *emphasis*, the voice, after its concrete rise on the emphatic word, immediately descends to the original line of radical pitch, as in the following notation.



But this subject of emphasis will be considered particularly, hereafter.

The concrete rising octave and its radical change being employed for very earnest interrogation, and for a high degree of expressive emphasis; are of less frequent occurrence in speech, than the following intervals of the fifth and the third.

SECTION XV.

Of the Interval of the Rising Fifth.

THE rising radical and vanishing Fifth, like that of the octave, is interrogative; and emphatically expresses wonder, admiration, and congenial states of mind, when they embrace a slight degree of inquiry or doubt. It has however, less of the smart inquisitiveness of this last interval; is the most common form of interrogative intonation; and without having the piercing force of the octave, may be equally energetic, and is always more dignified in its expression. The explanatory remarks in the last section, on the subject of the change of radical pitch in interrogation and emphasis, apply to the like uses of the fifth. That is, in interrogative sentences, after the voice, in adapting itself to short quantities, has made a discrete change by radical pitch through the interval of a fifth, the succeeding melody continues at its elevation, till again brought down for the purpose of a new concrete rise. And in like manner, after the use of the fifth for emphatic distinction on a *single* word, the pitch immediately returns to the original line of the current melody.

From the preceding account of the intonation of the octave and of the fifth, we learn that their effects are cognizable under two different forms; the Concrete rise, and the Radical change; that the octave is impressed more remarkably on the ear; and that the distinction between the interrogative, and the emphatic use of these intervals, consists generally in the difference of the number of syllables, to which they are respectively applied.

It was said; the intonation of the octave, either by concrete or by radical pitch, is rarely employed; since a rise of eight degrees above the ordinary line of utterance carries most speakers into the falsette. And even with those in whom the rise might not exceed the natural voice; the sudden ascent of radical

pitch would in some cases be ludicrous, from its contrast with the current melody; would be liable to break into the falsette, if varied at its higher pitch; or would be beyond the limit of the speaker's skilful execution. These objections do not apply to an occasional skip of radical pitch through the ascent of the *fifth;* the variation being less striking in contrast; and the interval of a fifth above the current melody, being generally within the range of the natural voice.

Besides the above described uses of the octave and fifth, some canting forms of exclamation, and other familiar voices in common life, are made on these intervals. They require no further notice.

SECTION XVI.

Of the Interval of the Rising Third.

The rising Third, in both its concrete and discrete forms, like the two last named intervals, is used for interrogative expression, and for emphasis. But its degree in both these cases is less than that of the fifth. It is the sign of interrogation in its most moderate form; and conveys none of those states of mind which, jointly with the question, were allotted to those other movements.

Besides the exceptions to the rule of the plain diatonic melody, by an occasional use of the octave and fifth, it must now be added, that the general current of the tone is further varied, by the introduction of the concrete third, and its radical change. It occurs more frequently than the two former; for, although more rarely than the fifth, as an interrogative, it is a

common form of moderate emphatic intonation. In describing the phrases of melody, it was said, the rising tritone or upward succession of three radicals on as many syllables, is occasionally employed. On the scale, three radical places contain the interval of a third; it is therefore the space or interval occupied by the constituents of a tritone, rejecting the vanish of the last, that makes the proper rising concrete third: yet this concrete as regards interrogative effect, is more impressive than the discrete rise of the successive radicals of the tritone; for if the words, *Go you there;* in grammar, equally a command and a question; be uttered in the phrase of the rising tritone, with a *downward vanish* on each of its syllables, it will have the character of an imperative sentence. Should the first word *rise* concretely a *third*, that is through the space embraced by the radicals of the tritone, and the last two be continued in their proper rising succession; the effect will be interrogative, even if the last two should bear the downward vanish. The same will be the effect when the second word has the concrete, and the last the radical change; or, when the first and second have the common diatonic melody, and the last alone, the concrete rise; showing the marked difference in effect between the concrete rise of a third, and a rise through three proximate radicals of the same extent.

There is a form of replication in common speech especially used by the Scots, consisting of a repetition of the affirmative *yes* or *aye*, in the rising third; and while the words seem to pay the courtesy of assent, the interrogative character of the intonation still insinuates the hesitation of doubt or surprise. Should the interrogative assent, implied by these words be of unusual energy, the expression will assume the form of the fifth, or octave.

When the reader has acquired the prefatory knowledge, necessary for the full comprehension of the subject of Emphasis; it will be definitely explained, in what manner, and on what occasions the octave, fifth, and third, are employed in this important function of correct and impressive speech. But as the emphasis given to prominent words of concessive, con-

ditional, and hypothetical sentences, carries with it, the latent character of an interrogatory, its application may properly be illustrated here. The following examples of conditionality and concession call for one of the wider rising intervals, on the words marked in italics:

> Then *when* I am thy *captive* talk of chains,
> Proud limitary Cherub! but ere then,
> Far heavier load thyself expect to feel
> From my prevailing arm, though *Heaven's king*
> Ride on thy wings.

So in the hypothesis of the following sentence:

> If I *must contend*, said he,
> Best with the best, the sender, not the sent.

And the same with the exceptive phrase marked in these lines:

> The undaunted fiend what this might be, admired;
> Admired, not fear'd. God and his Son *except*,
> Created thing naught valued he, nor shunned.

It is unnecessary to say, which of the wider intervals is to be set respectively, on the strong words of these examples. The citations were made, to show that the rising third, fifth, or octave, may be used on the emphatic syllables of such sentences.

The interval of the minor third, as we learned in the first section, consists of one tone and a half. It has a plaintive expression, but is not, as far as I have observed, employed in speech for any of those purposes of interrogation, conditionality, or concession, which are here ascribed to the major third.

It may perhaps be useful in this place, for the reader to take a retrospect over the subject of melody, as it has thus far been described; and to look upon it as consisting of the diatonic phrases formerly enumerated; varied for the purposes of interrogation, and of emphasis, by the occasional introduction of the wider rising intervals of the octave, fifth, and third. In speaking of the melody of simple narrative, the radical changes of that style were reduced to seven elementary phrases. It may be thought; the further use of these wider intervals, in the

transitions of *radical pitch*, justifies an additional nomenclature, for the phrases employed in expression. It does; and the Phrases of the Eighth, the Fifth, and the Third, when the transition is made by radical skip, either in an upward or downward direction, are the terms for designating, if necessary, these new forms of melodial progression in speech.

SECTION XVII.

Of the Intonation of Interrogative Sentences.

HAVING assigned an interrogative expression to the rising octave, fifth, and third, I defer for a moment, the history of the remaining forms of pitch, to describe the manner of employing those intervals in the course of an interrogative sentence; and thereby to learn, how they are related both to its current melody, and to its cadence.

With a view to exhibit the striking effect of the interrogative intervals, let us take the following declaratory or assertive sentence, as contradistinguished from the grammatical constructions that generally indicate a question:

Give Brutus a statue with his ancestors.

This sentence denotes an intention to honor the patriot; is imperative in its purpose; and this purpose is expressed by a downward movement on every syllable. But if the versatile plebeian should the next moment have a new light of discernment or caprice, he might affect to refuse the honorary

tribute, by repeating the very words of the decree, with the sneering intonation of a question:

Give Brutus a statue with his ancestors?

The difference of expression in these two instances would be perceptible to every hearer: nor could the altered intention of the speaker, in the last case be mistaken. The ironical character or effect of the line when thus read, proceeds from each of its syllables having the rising interval of a fifth, or octave, or the inverted waves of these intervals, according to the energy of the sneer; and it shows the power of that rise, in changing an imperative into an interrogative sentence. In this way only, by the concrete rise or the radical skip of a fifth or octave, or their inverted wave, on every syllable, will the question be fully expressed; for should the movement be employed upon every word except the last, and should this be uttered with the diatonic triad, the interrogation will be lost. If the interrogative interval be given only to the last word, it will in some degree, denote an inquiry; but much less forcibly than when the intonation is applied to every syllable. Besides illustrating the interrogative intonation, the preceding example likewise shows the effect of the wider intervals, when compared with that of the simple concrete of the tone or second, in a diatonic melody. The manner of applying these wider intervals, for interrogation, will be presently described.

Before we enter on this subject, the purposes of elementary instruction require some notice of the varied extent of the interrogative expression; since some sentences demand its employment on every syllable, while others are fully significative of the question by its partial application. To be more definite:

By Thorough Interrogative Expression, I mean; a use of the intended interval on every syllable of the sentence.

By Partial Interrogative Expression; a use of the interval on one, or on a few syllables; others, particularly those at the close, having the melody of plain declarative discourse. For brevity, and for substitutive terms, these distinctions may be

called, the thorough and the partial interrogation, or intonation, or expression.

The proper reading of the questions contained in the following examples, may illustrate the meaning of the above named divisions. When Clarence enters guarded, at the end of the opening soliloquy of *King Richard III*, Gloster thus addresses him;

> **Brother, good day! what means this armed guard**
> **That waits upon your Grace?**

Here the interrogative intonation is heard only on the clause, *what means this armed guard;* the rest of the sentence has both the current and cadence of the diatonic melody.

When the Queen, in the third scene of the first act, says;

> **By Heaven, I will acquaint his Majesty**
> **Of those gross taunts I often have endured:**

Gloster retorts;

> **Threat you me with telling of the King?**

This proud and angry question must bear the interrogative intonation throughout its current, with the rising interval at the close, or it will not have the required expression.

As the characteristic intonation in each of these questions cannot be interchangeably transferred, and as every question makes a thorough, or a restricted use of the interrogative interval; it would seem, there must be some instinctive principles to direct a good reader, in designating the places and the limits of its application. I propose in the present section to treat of interrogative sentences; and to set forth some of the principles that appear to govern their intonation.

To state and arrange clearly, the causes that seem to direct the Thorough and the Partial use of interrogative expression; we must consider both the Grammatical Structure of the question, and the state of Mind, or Purpose which it conveys.

Sentences are employed interrogatively, under various grammatical forms.

First. They are constructed assertively, but are made interrogative by Intonation.

> You say, a People is only Sovereign, when freed from the restraints of Morals and Law?

Let us call these; Assertive or Declaratory questions. They sometimes have an ironical turn, for their intonation 'speaks otherwise than what the words declare.'

Second. They are formed by reversing the declaratory position of the nominative, with regard to the verb and its auxiliary.

> Can a Sovereign People exist without Morals and Law?

Let these be called common questions.

Third. By joining a pronoun to the common question.

> What Morals and Law can control its Sovereign Will?

These; we call Pronominal.

Fourth. By joining an adverb to the common question.

> Where shall this question be determined?

These; Adverbial.

Fifth. By joining a negative severally to the common, the pronominal, and the adverbial.

> Have not the United States of America begun the experiment?

These; Negative questions.

Of the state of Mind or Purpose, both thoughtive and passionative, there are many varieties, in a question. These will be illustrated as we proceed.

First. A question may be made with an uncertainty, or with an entire ignorance in the interrogator on the subject of the question. This is a question of Real inquiry.

Second. The interrogator may from collateral circumstances, either intimated or declared, have some knowledge, or a reser-

vation of belief, on what is verbally the point of the question. Call this a question of Belief. Both these questions may be made in either the second, third, or fourth grammatical forms.

Third. But a question with the negative construction, is made as a demand for an according answer; and when furnished with collateral grounds of belief, is sometimes put with the confidence of a triumphant assertion. We may call this the Triumphant inquiry.

Fourth. Questions may be severally addressed with an Earnest or a Moderate temper, with Astonishment, and Exultation. In short, as curious, and unjust ignorance is always subject to the excited sway of self-will; questions are found with every kind and force of passion.

Fifth. In connection with claims to truth and justice, a question is sometimes an appeal to the candor of an opponent, or to the favor of an audience. This is an Appealing question. To this may be added the Conclusive, the Exclamatory, and the Imperative. As all these require a downward intonation, they will be described under the section, on Exclamatory sentences.

Questions vary in extent, from the fulness of the common sentence, to the brevity of a word or monosyllable; as shown in the last section on the interrogative use of even the affirmative, *yes*. A similar question may be made of *no*: for notwithstanding this declaratory negative is in verbal meaning, always the same, yet the rising intonation, by changing that negative to a question, overrules that meaning or throws it into doubt.

Upon the subject of intonation, in the various Grammatical forms of questions above mentioned, I here offer some general rules; or furnish approximations towards them, for the assistance of future research.

It may be laid down as a rule, almost without exception, that where an interrogative sentence has the Assertive construction, it requires the Thorough expression. In addition to an example of this case given in a preceding page, let us take an instance from *Coriolanus*, where the same words are used as a declara-

tory, and as an interrogative phrase. In the fifth scene of the fourth act, the servant of Aufidius says to Coriolanus;

Where dwellest thou?
Cor. Under the canopy.
Ser. *Under the canopy?*
Cor. Ay.
Ser. Where's that?
Cor. In the city of kites and crows.
Ser. *In the city of kites and crows?*

The replications here set in italics should be read with an interrogative interval on every syllable; and the reason seems to be this. All assertive sentences when put as questions are elliptical; since they imply and should properly include some grammatical phrase of interrogation. Thus the speaker here means, either with inquisitive doubt as to the words; *did you say*, under the canopy? or with real inquiry as to the place; *where is*, under the canopy? And so of the other instance. But the grammatical phrase of the question being omitted, it is necessary to supply the defect of the ellipsis, by the use of a thorough interrogative intonation. For when the interrogative interval is applied exclusively to one word or syllable except the last, it constitutes a declaration, with an intonated emphasis on the word so marked. When set on many syllables, or on all except one, it does produce a degree of interrogation, yet quite unsatisfactory to the demands of sense, and of the ear. Should the interrogative expression be made on the last, while the other words are in the diatonic melody, the reading will fall short of the meaning of the phrase, if it would not indeed, misrepresent it; since the unexpected rise at the close, instead of the consistent termination by the diatonic cadence, would produce an anomaly of utterance irreducible, by me at least, to any definite character of expression.

A declarative question is then an elliptical sentence, from which the grammatical phrase having been omitted, the question must be signified by an interrogative intonation on every word. There are however, some declaratory sentences, which affirm by the word, yet question with such a slight insinuation of

doubt, that they call for only the partial intonation; as in the following of Hamlet to the Player:

> You could, for a need, study a speech of some dozen or sixteen lines, which I would set down and insert in't?

Here the words are declaratory; and even affirm the power of the subject; yet with moderately rising intervals on the phrase, *you could for a need*, the declarative idea is overruled by the prevailing influence of this intonated question. Such cases deserve a name for themselves, and are not to be classed with the above proper declarative questions, which are purely thorough interrogatives.

In a sentence constructed by the nominative placed after the verb, or between the verb and auxiliary, forming what we call a Common question; either the Partial or the Thorough interrogative is employed. I need not illustrate the varieties of this case; the reader can readily recur to examples under it, in which the intonation must be determined by the circumstances of the question, the place or places of the emphasis, and the form of the sentence, as it may be short and simple, or extended and complex.

A sentence constructed with the interrogative pronouns or adverbs, constituting what we called Pronominal and Adverbial questions; and embracing none of those cases which require the Thorough expression, commonly appears under the Partial form; as in the following examples:

> *Who* hath descried the *number* of the traitors?
> *How* came these things to pass?
> *What sum* owes he the Jew?

These lines do not severally require a thorough expression; for the question is here sufficiently marked, when the interrogative intervals are applied on portions only of the sentence, particularly on its emphatic words. The reason of the rule of partial application may be this. In adverbial and pronominal constructions, there is no question about the existence or the

agency of the subject of inquiry; and thus its part in the sentence does not call for an interrogative expression. The uncertainty is in the relation of that existence, to person, time, place, manner, number, and degree; and on these only, the interrogative intervals are required. Thus in the first example the existence of the traitors is admitted; the question referring only to their number, and to the person who had seen them. In the second, the existence of the things, and their agency in the event, is admitted; the question being; in what manner, or how they came to pass. The third admits the debt; and questions only its amount. Some of the exceptions to the generality of this rule will be mentioned, in speaking of the varying state of mind or purpose in an interrogative phrase, and of its final emphatic syllable.

Common, pronominal, and adverbial questions are made directly to the point of inquiry, or indirectly by a negative, to its opposite; as in the following common question; Will he—come? And in the negative; Will he—not come? The dash being merely to mark the difference to the eye. Here the first question is directly to the point of his coming. The second is indirect, or to the point of his not coming. The condition is therefore not the same in the two cases. One is a real inquiry, made in ignorance whether or not, he will come; and without hope or fear that he may. The other is prompted by the *assumed* idea and the hope, that he *will* come; and thereupon, anxiously regarding, and fearing the negative side of the condition only, asks, if this negative is the fact. Is it—that he will not come? or by ellipsis, and by transposition, Will he—not come?

If we take adverbial and pronominal questions; the principle of an assumed belief, under their negative form, will be perhaps more apparent. What did he—not dare? How did he—not deceive? Who is—not covetous? These cases clearly indicate on the part of the interrogator, the idea that the subjects of the first two did severally dare, and deceive in all things; and in the last, that all men are covetous. Should these questions be made directly to their interrogative points, as; What

did he dare? their several real inquiries would call for a thorough interrogation; but as negatives, and made indirectly to these points, they may take the partial expression, or even the downward interval and the direct wave.

The intonation of negative questions, has the Thorough or Partial expression, according to the character and purpose of the sentence. This will be illustrated hereafter: and it will be shown, that the negative question sometimes carries the assumed idea to the verge of a positive belief.

When a sentence, besides the Point of the question, has additional members or clauses which contain an address to a person, or assertions, or expletives, or reference to causes; the expression assumes the partial form; as in the following instances:

Of address:

> *Why with some little train,* my lord of Buckingham?

Of assertion:

> *Why did you laugh then,* when I said, Man delights not me?

Of expletive:

> *What's Hecuba to him, or he to Hecuba,*
> That he should weep for her?

Of cause:

> *What of his heart perceive you in his face,*
> By any likelihood he show'd to day?

The reason of the rule seems to be, that the additional clauses, though modifying the leading point of the question, yet do not, in their separable membership, include an interrogation; which the portion of the sentence marked in italics, and here called the point of the question, does grammatically convey.

When questions of a moderate temper are connected by conjunctions, or follow in series, without this connection; it is not necessary that each question should severally have the extent of interrogative expression, required in its solitary use.

Give me thy hand. Thus high, by thy advice,
And thy assistance, is king Richard seated:
But shall we wear these glories for a day?
Or shall they last, and we rejoice in them?

Are you call'd forth from out a world of men,
To slay the innocent? What is my offence?
Where is the evidence that doth accuse me?
What lawful quest have given their verdict up
Unto the frowning judge? or who pronounced
The bitter sentence of poor Clarence's death?

Should this rule not be contravened by conditions requiring universally, the thorough expression; the question in such instances as the above, is sometimes sufficiently marked, if each of the several members of the series has an interrogative interval only on a single word; and this reduces the case, in point of expression, to an ordinary sentence, having an emphatic word, so marked by the given interval. Perhaps the reason of the rule is, that the mind or ear of the auditor being, so to speak, in the humor of the question, the interrogation is sufficiently indicated by the grammatical structure.

With regard to the State of mind, or Purpose of a question, some notable circumstances govern the use of intonation.

If a question is prompted by the ignorance or uncertainty of the speaker, and thus contains a Real, and often an earnest inquiry, it generally bears the thorough expression; which must consequently in many instances, overrule the partial intonation otherwise appropriate to pronominal, adverbial, and common questions; to questions in conjunction, and in series; and should they embrace surprise, even to those of negative construction; as in the following examples, where the lines in italics, including questions of real inquiry; the last being prompted by surprise; call for the thorough interrogation.

Hamlet. Dost thou hear me, old friend?
Can you play the murder of Gonzago?

Hamlet. *Have you a daughter?*
Polonius. I have, my lord.

Prospero. Thy father was the Duke of Milan, and
A Prince of power.
Miranda. *Sir, are not you my father?*

Although in the stated form of this rule, only a general effect is ascribed to it, yet when the question has much earnestness, its bearing is universal.

Those questions, in which the interrogator intimates some knowledge on the subject of his inquiry, and which were termed questions of Belief, call for only the partial intonation. Under this head, even some *declarative* questions contain so much of an absolute assertion, that they require the slightest degree of interrogative expression; as in the following, of Hamlet to Polonius:

My lord, you *play'd once* in the *University*, you say?

As there is some doubt in this sentence, it is properly marked as a question; yet the collateral phrase, *you say*, refers to an event known before to the interrogator; the emphatic purpose, therefore, requires an interrogation only on the words in italics.

Of the Negative question, which under its assumed belief, seems to anticipate, or at least to hope for, an according answer; we find an illustration in Shylock's noted parallel between the Jew and the Christian, with his earnest resolve upon revenge.

He hath disgraced me, and hindered me of half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what's his reason? I am a Jew: Hath not a Jew eyes? Hath not a Jew hands? Organs? Dimensions? Senses? Affections? Passions? Fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? If you tickle us do we not laugh? If you poison us, do we not die? And if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why revenge. The villainy you teach me, I will execute; and it shall go hard, but I will better the instruction.

Here the questions begin with; *What's his reason?* Now as the answer is made by the inquirer himself, the question is

rather one of belief, or of appeal, than a real inquiry; and is to be made by rising intervals, on the first three syllables, with a downward interval on *son;* thus constituting a partial interrogation. The answer is a full sentence, and serves to illustrate the expression of the triad of the cadence. This triad is always set at a full period. When therefore Shylock, to his own question responds, and assigns the reason, *I am a Jew;* giving a downward interval to *I*, and the falling triad of the cadence to the three remaining syllables; he joins to the close of the sense by words, a positive closing intonation, which emphatically declares, this alone to be the reason, and implies by the close, that no more is to be said: thus affording a beautiful instance both of the grammatical, and the intonated effect of the cadence. Add to this, the contrasted variety of the rising intervals on the question, and the downward intervals on the answer: much preferable I would say, for its truth, dignity, and force, to the answer when made by the sneering intonation of rising intervals or of waves, sometimes applied to it. The next two questions, Hath not a Jew eyes? Hath not a Jew hands? are similar in argumentative meaning, and should have a like intonation. They are both negative: and having in a preceding page given some examples, showing that the negative question includes in a greater or less degree the mental condition of belief; I here offer a further explanation of the manner in which that belief is grammatically conveyed.

Let us take the following as a Common question of Real inquiry; Hath a Jew eyes? Then the negative proposition; A Jew hath not eyes. If we join a question to the negative declaration, we have this form of questioning a negative: Is it so? (*that*) a Jew hath not eyes. Which, with an identical meaning, may be thus traced through its various constructions. Is it true?—a Jew hath not eyes: or; is it true of a Jew?—he hath not eyes: or; a Jew, hath he not eyes? And from this, rejecting the pronoun and putting the noun in its place, we have: Hath not a Jew eyes? which is the most simple form of questioning a negative. Now to doubt or question a negative, is in a certain degree, to intimate an affirmative. Thus

to question his not having eyes, at least carries with it, the assumed idea that he has. Hence negative questions may be considered as questions of Belief, under the form of an appeal. If this view is correct, Shylock does not look to Salanio his interlocutor, for an answer; but implies in the negative appealing question, his conviction, that the same physical and moral constitution in the Jew, and in the Christian, entitles each equally to the rights of truth and justice. Under this view, the question put by Shylock, though one of belief, and appeal, has its claims to the partial intonation, overruled by its vehemence; and therefore demands the thorough interrogative expression. I do not say, that as an *appeal* taken with the negative construction, the two questions might not be given with the downward intonation; or at least with a direct wave on *Jew*, in the first, and a downward concrete on *hands* in the second. Yet to my ear, the keenness of the thorough interrogation is more appropriate to the energy of the occasion.

Next follow in succession, five words, each being an elliptical declaratory question; and they are here so marked; having dropped the grammatical phrase, *Hath not a Jew?* These questions then, severally call for the rising interrogative interval, on each of their syllables. Let there be no fear of monotony in this case; the variety of elemental sound, and of meaning in the words, enable the ear to bear the repeated identity of a truthful intonation. We next have a sentence beginning at *fed*, consisting of five clauses. This is still a declaratory question: but the ellipsis that makes it so, does not avoid a solecism; for the interrogative verb whether expressed or understood must be changed, and the question if complete should be, not; *Hath not*, but; *Is not* a Jew fed with the same food, as a Christian is? Under its declaratory form in the text, its supposed negative embraces, like the preceding questions, a degree of belief and appeal. But the vehemence has somewhat subsided, and the intonation may therefore be partial; particularly at the end, where the diatonic cadence may be applied. The next four clauses are similar; and each is made-up of a condition, and of a negative question.

If you prick us, do we not bleed? This union of the condition and the negative, puts the question of belief and of appeal in so strong a light, that its meaning takes the lead, in the intonation of the several questions. All the interrogative phrases should therefore have the downward intervals; for these, we shall learn hereafter, form the intonation of appealing questions; while the conditional phrases should have the partial, or the thorough expression, as the meaning, or as variety may require. The next two clauses are alike in structure, and contain, severally, a condition, together with a pronominal question; If a Jew wrong a Christian, what is his humility? Here the interrogator returning his own answer, the question may be taken as an appeal, and thus receive the downward intonation. But as the question conveys a slight degree of sneer, the emphatic syllable of *humility* may receive a wider unequal direct wave of the fifth, which we shall learn hereafter is its proper vocal sign: while at the same time, the rise of the first constituent of this wave, forms a striking and elegant contrast to the emphatic downward intonation of the answer; *Revenge.* The other answer; *why revenge*, should have the triad of the cadence, on its three syllables, forcibly declared by its downward vanishes; meaning, as it would seem; there is an end of the subject, let no more be said. For the higher Elocution, this argument of Shylock has great strength and beauty. The vehemence with which the rising intonation begins, moderates as it proceeds; till it gradually declines to the downward, but still impressive intonation of an appeal. If the several questions seem to have too close a succession of the same rising intervals; let it be remembered, this is not monotony. It is the truth of intonation: and in the purposes of an instinctively expressive use of the voice, truth and fitness can never be monotonous to a scientific and cultivated ear.

For a further illustration of the negative interrogatory, under that degree of belief called the triumphant question; I give here an example, showing at the same time, the difference between the negative and the common form.

When St. Paul, before the Judgment Seat, asks, in a common question; King Agrippa, believest thou the Prophets? he addresses a real inquiry, and cannot, therefore, with propriety, return the answer himself. And unless Agrippa had remained silent after the question, of which we are not informed, we see no reason why Paul should so confidently affirm the belief of Agrippa: for a hesitating or evasive answer might have been taken as a collateral ground of belief, on the part of the interrogator. Paul's personal narrative, and his very reasonably ascribing to Agrippa, a knowledge of Jewish affairs, even if grounds at all, are not implied in his real inquiry. Referring to the principle of assumed belief, that directs a negative question, let us apply it to a like construction here. King Agrippa, believest thou *not* the Prophets? or, Dost thou *not* King Agrippa, believe the Prophets? For the meaning in both cases is identical; since they each alike question a negative. That is, they both ask Agrippa, if he does *not* believe, or if he *dis*believes the Prophets. And, if I am not misled both in my analysis, and inference; to doubt or question a disbelief, is, to a certain degree, to suppose a belief. Let then the phrase of real inquiry, as the case is recorded, be made negative; and upon this doubt or question of Agrippa's *dis*belief; Paul, in the confirming zeal of his argument, might, after his appealing interrogative, fairly make his conclusive declaration. Dost thou *not*, King Agrippa, believe the Prophets? I *know* that thou *believest*.

For the intonation of this altered form of the question, apply rising interrogative intervals to the words; Dost thou not King Agrippa; making the first three strongly and deliberately emphatic, with a slight pause after Agrippa: then reduce the octave or fifth, whichever may be used on the sentence, down to a third on the syllable *grip*, and to a second on *pa*; and terminate the question, by positive falling intervals on; believe the Prophets. Give an emphatic downward intonation to the declaration; I know that thou believest; with an exulting tremor on *know*; and the question, by the implied belief of its

negative structure, will be a forcible figure of speech, and a striking example of the triumphant inquiry.*

There is, in the Eleventh chapter of the *Second Corinthians*, a series of questions and answers, by St. Paul; each somewhat resembling in structure that addressed to Agrippa, but far more irregular. Of these however I take one only, as an example of the other four.

Are they Hebrews? So am I.

Here, in addition to the unsatisfactory use of the common question of real inquiry, in place of a negative, of implied belief; and to the incongruity between the number and person, of Hebrews and I; the peculiar construction, in thus making the interrogator the respondent, commits a violent solecism both in logic and grammar: for a question cannot be a premis to

* We are told in the 'Acts of the Apostles,' that Paul addressed Agrippa, in what we have called a common question of *Real* inquiry. But Paul, from his own account of his persecuting the Christians; was a choleric, and a violent man: and was besides, an Enthusiast in the Platonic Philosophy; that scholastic source of the fanatical delusions of the 'real presence of Spiritualism;' and of political craft, in the prophecies of 'Manifest Destiny.' Urged and sustained by the overbearing energy, and the self-confidence of his character, he was necessarily fearless before his accusers, and eloquent in the conscious honesty, and declaration of his belief. In the fervor of that belief, he put his question, as if his own conviction had reached his judge. Now as I maintain, either nature or convention, has appointed the form of a Negative question, to express this hopeful reliance of the interrogator, on the yielding assent of the respondent. But this is not the form recorded in the case before us. If Paul's friends or foes in the crowd, reported the Address, we cannot be surprised at a mistake. If it was written out by Paul, or repeated by him to others, the language must then have wanted the purpose and ardor which directed the appropriate grammar of his impressive vocal question. We may then be allowed, with some probability, to doubt that the question was written down in the very words of the speaker.

The philosophical critic must pardon the merely illustrating fancy of this Note. And if this, my pastime of commentary, should disturb the nervous Orthodoxy of those who do not like to be called 'Lovers of Wisdom;' they will please to observe, that the proposed emendation of St. Luke, who though a Physician, may not have been an Elocutionist, is suggested by a law of Nature herself who, among the countless, so called orthodoxies of men, has never yet found one in thorough likeness of her own.

an unconditional conclusion. Hence; so (*in like manner to what?*) am I, has not the least connection with the foregoing question; which affirms no existence as the antecedent to *so*. The purpose of speech is to represent, by sound and syntax, severally both thought and passion; and no Art of Elocution, not ours at least, can by the modes of the voice, properly convey either sense or expression, upon the inconsistent clauses of this example. We may *guess*, that Paul meant to tell the Corinthians; he addressed them as a Hebrew; but he does not say so, by strict, nor even by clear elliptical, grammar.

Are they Hebrews? is a question of real inquiry; and until answered in the affirmative, cannot have the least grammatical or logical correspondence with the declaration; so am I. When the question is negative; Are they not Hebrews? it becomes one of belief; and so far as the declaration may be thereupon inferred, its relationship to that assertive interrogatory, if I may so call it, is somewhat clearer. Thus according to the meaning and power of a negative question; are they not Hebrews? the interrogator *figuratively* assumes, that they unconditionally are; and therefore conclusively declares; so am I. Yet this strong negative appeal, with its assumed assent, even when assisted by emphatic force, and a thorough downward intonation; as in, Are they *not* Hebrews? *So* am I; has not a strictly grammatical nor logical construction. There is a chasm between the imperfect conclusion of a belief in the former, and the positive affirmation in the latter phrase. Nor can its awkwardness be entirely avoided, and the assumed conviction be complete; without putting both phrases into the same form of negative interrogation. Are they *not* Hebrews? and, am not I a Hebrew? or again, am I not one?

The extent of interrogative intonation appropriate to questions put argumentatively, and to those embracing a confident appeal; varies from a thorough application, through the degrees of its partial use, to the very opposite effect of the most positive declaratory sentence. But of the argumentative, and appealing interrogation, I shall speak, in a future section.

When a question is vehemently made, under any grammatical

structure, and with any number of such questions, either in conjunction or in series; the rule very generally assigns to the expression, the thorough extent.

> Show me what thou'lt do.
> Woo't weep? woo't fight? woo't fast? woo't tear thyself?
> Woo't drink up Esil? eat a crocodile?
> I'll do't. Dost thou come here to whine?
> To outface me with leaping in her grave?

The passionative state that directs the voice in these several questions, has an excess of vehemence, and its purpose is interrogative. The interrogation therefore, must be vehemently marked by its rising intervals on every word, or there will be no correspondence between the passionative state of mind, and the vocal expression. It may perhaps be said; this repetition of the same interval, would be monotonous. If so, the charge is made against Nature; and it is always hopeful to defend her. Let him who would try it for variety; give the several questions, alternately with a rising and a falling octave or fifth; and hear then, their meaning quite destroyed, by this *see-saw* of real monotony. Again, let him otherwise contrast these intervals, for some must rise; and try every succession that may seem to promise variety; then we shall have, together with a striking oddity, a far worse monotony of affectation. After these trials, let him give each question with its proper rising interval; and we can then say; if the passionative state is not as deeply impressed on us, as it is forcibly expressed by him. He is only telling the truth of utterance, with emphatic repetition; and we, if fit for sympathy, cannot *perceive* a monotony, which not being in his thought or passion, he does not vocally express. Yet see the elocution, in the Poet's mind and pen! He put eight questions within these lines, and felt then, as we may therefore say now, that all should have the rising intonation. He paid this tribute to expression, in the first six. Then with a mind unconscious of monotony in truth; and only to give it variety, by another phrase with the downward interval, and its vehement assent, he felt, and passionatively wrote; *I'll do it.*

Say, thou All-Observant, and All-Reflective power of Shakspeare! do I not thus speak the truth; of thy discrimination, as thy All-Reaching language, so often speaks to me the everlasting truth, and truthful analogies of nature and of life!

But to return. Should a question be addressed in a moderate temper of inquiry, the speaker will generally affect the partial form of expression. When Hamlet says to Guildenstern;

Will you play upon this pipe?

the composure of mind and the rank of the prince mingle in the question, the mild authority of a request, with the doubt of an inquiry; and this is perhaps properly represented by the use of a moderate interrogative intonation on the first part of the sentence, with a subsequent reposing descent of the diatonic cadence. It would appear, the instrument is brought into the scene, and the question thereupon put, with a view to the consequent quibble; and on this ground, perhaps, the word *pipe* might be regarded as emphatic. Still the emphasis may be made by stress or force, on the last constituent of the triad, as well as by a rising interrogative interval.

When a question is asked with astonishment, surprise, indignation, scorn, and other similar states, it generally receives the thorough expression. Let us take an example from the scene, in the first act of *Hamlet*, between Hamlet, Horatio, and the two officers; where, from the moment Horatio informs Hamlet of his having seen his father, there follows, on the part of the Prince, a succession of questions, with both the declaratory and interrogative construction, requiring with one or two exceptions, a marked use of the thorough expression.

There are thirteen questions in this dialogue. In applying our principles of intonation to them, the Novelty of the matter in this Work, and the required peculiarity of its arrangement, make it necessary to anticipate some points of our subject, that will be fully explained hereafter. It is found by the experience of those who gain knowledge from books, that what is worth reading at all, should be read more than once; different parts of a system being the best expositors of each other. The

Student of Nature is always, again and again, going over her self-explaining Book.

After some words about the late King, our extract from the dialogue begins here;

> *Hor.* My lord, I think I saw him yester-night.
> *Ham.* Saw? who?

There seems to be here, two separate questions. The First is elliptical; either for the declaratory interrogative phrase *you saw?* Or for the common question, *did you see?* And refers solely to the fact of an apparition: since Hamlet's thought is, for the moment exclusively directed to the impossibility of the King, his father, having been seen. The Second is ungrammatically elliptical either for, *saw* whom? or for, whom *did you see?* And refers to the person of the apparition. By thus making two separate questions, we are enabled to give more force and variety to their intonated expression. They each express astonishment and inquiry, the former predominating; and this, we shall learn hereafter, calls for a wide downward interval; while the question requires a wide rising interval. These different expressions in the first question are therefore connected and reconciled by the falling continued into the rising octave; thus forming what we call the inverted wave. The astonished interrogation of this wave, is then to be applied to the first question *saw?* The second question, *who?* by an error in case, is elliptical for, Who did you see? It is not however, properly a declaratory word, requiring a rising interval; since as an *interrogative* pronoun, it does even when alone, always convey the meaning of a condition or question. But the question has already been emphatically made on, *saw?* With a moderate pause after this word, the astonishment may therefore be expressed by an emphatic downward octave on *who;* forming what will be described hereafter, as the Exclamatory question. In this way, the expression of these two words, while both forcible and true, is effected with more variety, than if the same intonation were used on each.

> *Hor.* My lord, the King, your father.
> *Ham.* The King, my father?

This being a declaratory question, under a state of astonishment, calls for an impressive thorough interrogation. This interrogative may be made, as in the last case, by the inverted wave of the octave on *King;* and as the short quantity of the syllable *fa*, will not bear the prolongation of the wave, and perhaps, not even the simple rise of an emphatic octave, without deforming its pronunciation; the interrogative expression might be effected, by taking *fa*, at the current level of the voice, and then rising with *ther*, by an upward skip of radical pitch, to the hight of an octave, as exemplified in the fourteenth section.

Horatio having then detailed the circumstances of the Ghost's visitation, Hamlet asks;

But where was this?

What was said, in illustrating the intonation of sentences constructed with the adverb and pronoun, applies here: for as the question emphatically regards the place; *where* must have either a simple interrogative rise of an octave, or fifth, or a union of these respective intervals, in the form of an inverted wave, while *was this* assumes the first duad form of the cadence.

Mar. **My lord, upon the platform where we watch'd.**
Ham. **Did you not speak to it?**

This, as the reader may now perceive, is a Negative Appealing question. All therefore that was said formerly of the example; Hath not a Jew eyes, and of the other like cases, may be referred to, and applied here; with the exception however, that the present question is less vehement, and therefore less confident in its belief and appeal, and in the hope of an according answer. The greater energy in the former case required the thorough expression; while here, the interrogative may be either thorough or partial, as the assumed mental state or purpose of Hamlet may direct. If however as it appears to me, there is, in the idea that Horatio should, yet might not have spoken to it, some passing disposition to reproof on the part of Hamlet; the intonation should be partial, to

express the reproof, perhaps on the word *not*, by a positive downward interval.

Hor. My lord I did; but answer made it none.
Ham. 'Tis very strange.
Hor. As I do live, my honored lord, 'tis true.
Ham. Indeed, indeed sirs, but this troubles me.
Hold you the watch, to night?

This is a question of real inquiry, which by our general rule, calls for the thorough intonation. Still there may be another reason for it here. Thinking men in their purposes, either good or bad; if indeed, that exalted agent *real* thinking ever stoops, as fictional thought often does, to an unworthy purpose; always have a reason for them. When therefore, Shakspeare makes the whole company at once, answer this question, we must suppose it done to show, the question is not addressed to any one, but to all. Consequently, the interrogative expression should be thrown over the whole sentence, with a slight emphasis on, *to night;* the time being the unknown; while holding the watch, and the sentinels to be set, are the given quantities, so to speak, in the mind of Hamlet.

All. We do, my lord.
Ham. Arm'd, say you?

This is not strictly, a question of real inquiry. For Horatio having formerly described the king, 'arm'd at point, exactly, cap-à-pé,' Hamlet is aware of his having so appeared. Still, in cases where the mind is unprepared for a new impression, and hardly receives it; Hamlet recurs, by the phrase; *say you*, to the former report by Horatio, and asks for a confirmation of it. This, from the collateral inference, being then a question of belief, might seem to call for the partial intonation. Yet as the thought comes back to Hamlet, with some surprise; as an earnestness is implied in the desire to have the former statement repeated; and as there are only three words in the question, and those, important to the point, each should receive the interrogative expression.

Hor. Arm'd, my lord.
Ham. From top to toe?

This is a declaratory question, and requires the thorough interrogation.

Hor. My lord, from head to foot.
Ham. Then saw you not his face?

This is a negative question, with its assumed degree of belief; yet as its temper is earnest; as the last word is emphatic, and thus requires an interrogative interval, the whole question calls for the thorough expression.

Hor. O, yes, my lord; he wore his beaver up.
Ham. What! Look'd he frowningly?

I cannot at once decide, on the form of intonation, for the first word of this question: though inclined to take it for an exclamation, rather than an interrogative. In each case it must be considered an ellipsis; in the former, perhaps for; *what a wonder;* in the latter for, *what was his appearance?* As a pronominal *interrogatory*, it requires a wide rising interval; while the following phrase; *looked he frowningly*, being a question of real inquiry, with the thorough expression, we have unnecessarily, and with seeming levity of voice, two consecutive interrogations. In the other case, taking the pronoun as an elliptical *exclamation*, with a downward fifth or octave, and a subsequent pause, the gravity of this wider interval would contrast agreeably with the thorough rising interrogation, and give greater dignity to the whole expression.

Hor. A countenance more in sorrow than in anger.
Ham. Pale, or red?

This is a declaratory elliptical question, and should receive a thorough interrogative. But perhaps we may find an overruling reason why it should take the partial. These words make an emphatic contradistinction; and as that contradistinction must be shown by intonation, we would give to *pale*, a rising interrogative; and to *red*, a downward positive intonation. Were the

quantity of this last word greater, it might receive, with more propriety, the direct wave; its first or rising interval, moderating by its interrogative effect, the positiveness of its downward termination. Yet even with the single intervals above proposed, the question is marked, and the words are contradistinguished, by an emphatic and varied intonation. This example forms one of the exceptions to the very general rule, that declarative questions should receive the thorough interrogative expression. Though it is to be remarked, that in this case the doubting disjunctive *or*, overrules, in a degree, its declaratory character.

Hor. Nay, very pale.
Ham. And fixed his eyes on you?

This, if a question, is a declarative one; and requires the interrogative intervals throughout. There seems nevertheless, to be an indication of belief in this sentence, which should make it an affirmative remark, requiring a downward intonation. If so, perhaps the question, as noted by the editor, is annulled, upon this collateral inference; that a ghost appearing to a person, would reasonably fix his eyes on him.

Hor. Most constantly.
Ham. I would I had been there.
Hor. It would have much amazed you.
Ham. Very like, very like. Staid it long?

The last three words, are here the question; and containing a real inquiry, call for the thorough expression.

Hor. While one with moderate haste might tell a hundred.
Mar. Ber. Longer, longer.
Hor. Not when I saw it.
Ham. His beard was grizzl'd? No?
Hor. It was, as I have seen it in his life, a sable silvered.

There seems to be some difficulty in this last question. If the phraseology were completed thus: His beard was grizzl'd, was it not? the case would be quite clear. For, taking the first phrase under this form, as a declaratory question, it would receive a thorough interrogative intonation: while the second, being a proper grammatical question, with its rising intervals,

and following the first, would have the propriety and force of an emphatic repetition of the question, under a negative and appealing form. But when, as in the dialogue, the construction of the last phrase is reduced by ellipsis, to the monosyllable *no*, and both the phrases are then made intonated questions, it renders in some degree, the elocution awkward, and the meaning obscure. Every edition of Skakspeare I have examined, makes each of these phrases, a separate interrogation. If they are so, the first is a declarative question, and therefore must have the rising interval on every word; while No, being always declarative must have that meaning annulled by its rising interval. The question having however, been distinctly expressed by the first phrase, an endeavor to enforce it by repetition, under this brief monosyllabic construction, would produce only an ineffectual kind of vocal tautophony. For a single interrogative interval on the word *no*, that in logic, and grammar never conveys a doubt, does not here, give the double impression of the question, which is effected, by a like interrogative intonation, on the above proposed and full grammatical question, *was it not?* If the reader will give a thorough expression to these two different forms of the sentence; His beard was grizzl'd? no? and; His beard was grizzl'd? was it not? he will perceive in the latter; the inquiry is clearly enforced, by its repetition under the different form of a negative appeal; while in the former, there is some verbal confusion and consequently an undetermined character in the elocution. For in this case it might seem, without due reflection, that Hamlet having first inquired whether the beard was grizzled, immediately answers his own question, by a declaration that it was not. But taking this single word according to the text, as a question, even a wide interrogative interval on *no*, has not the power to destroy entirely, the usual and strongly declarative meaning of this negative monosyllable. And this produces, a confusion, which the full grammatical question; *was it not*, would entirely obviate.

There is another view to be taken of this example; for Elocution is a current of divided, and sometimes diverging rills,

Thus the phrase, His beard was grizzl'd, may be taken as a positive affirmation by Hamlet, from a full recollection of its living color, and used as additional means for identifying the apparition with his father. In this case, it should have the downward intonation of a common assertion. The phrase being so regarded, Hamlet, seems, for a moment, to question his own conviction: and thereupon, by the declaratory question, *no*, here an ellipsis for; was it not grizzl'd? asks Horatio, by a rising fifth or octave, on this negative monosyllable, if it was not so. My own ear and reflection incline me to this manner of treating the example. But the two parts of the sentence, being universally marked as real and separate questions, I did, on that condition, in the first case, propose for them, what seemed to me a suitable intonation.

To the scientific and practical Artist-Reader of another age, skilled in the principles, and if we may so speak, in the design, light and shade, color, and perspective, of Elocution, we may predict; that without some further discernment, or a change of language, in his day, the structure of this sentence will never allow a quite satisfactory intonation. As however, Hamlet must speak from recollection, I would propose, according to the manner just described, to make the first clause a simple assertion, with a downward intonation; and *no*, with a wide interrogative interval. Yet this, from the influence of the usually unconditional meaning of *no*, does not satisfy me; and perhaps it is only a poor apology for my own inability, to say; the sentence, however it might be vocally *Thought*, should never have been written, to be *read* aloud, or spoken; and that here, Shakspeare, the Actor, slept.

I have said little on the emphatic words, and other points in these questions; and have only occasionally noted the extent of the intervals; the object being, to describe some of the forms of partial and thorough interrogation, and the general character of their expression. Among the purposes of this work, the title-page announces, its design to render criticism in elocution, intelligible, through the study, and promulgation of its system and principles. I have therefore endeavored to show, by the

preceding explanatory criticisms, how these principles may be applied; leaving others, with competent knowledge, and an observant industry to make particular applications for themselves. Personal Authority has always laid such a stupefying weight on the human mind, that it is hoped this book may be consulted, only for those submitted principles which observation, experiment, and well-watched thinking, may hereafter confirm; and not for passing suggestions, and critical opinions intended by the author, to illustrate the meaning of his subject; an illustration being often, no more than an analogy to the sense of a proposition, not an examplary proof of it.

We have another instance of the thorough intonation, produced by an excited state of mind, in the retort of Cleopatra, to Proculeius, the friend of Cæsar.

> Know, sir, that I
> Will not wait pinioned at your master's court;
> Nor once be chastised with the sober eye
> Of dull Octavia. *Shall they hoist me up,*
> *And show me to the shouting varletry*
> *Of censuring Rome?* Rather a ditch in Ægypt
> Be gentle grave unto me.

The repulsive indignation of this question cannot be fairly represented, without a high degree of interrogative coloring. As there seems however, to be some implied appeal, in the word, *shall;* it might be supposed, the question is one for partial intonation. But under this, or any other exceptive condition, the passionative state of mind would overrule it.

When the last syllable of a question is emphatic, and its intonation not directed to the partial expression by the preceding rules, particularly that, regarding the series; the last syllable bears the interrogative interval. Should the sentence be short, or consist of a single member, the expression will have a thorough application. In the dialogue between the murderers of Clarence, the second speaker exclaims and asks;

> What, shall we stab him as he sleeps?

From the answer of his companion it is plain; the question points at the act of sleeping, and this produces an interrogative emphasis on the last word. Had the inquiry been whether the victim should be stabbed, or otherwise put to death, the word *stab* would carry the emphatic intonation, and the sentence might end with a diatonic cadence.

It will be shown in a future section on Exclamatory sentences, that a phrase, with the grammatical form of a question, yet having the interrogative purpose overruled by collateral influences, is not properly expressed by rising intervals, but by a contrary movement of pitch.

Having thus brought the subject of thorough and partial interrogative intonation, into something like a describable form, I leave the correction of its errors, and the amplifying of its approved hints, as a work for the better ear, and closer attention of others.

Let us consider more particularly, the manner of employing the interrogative intervals on individual syllables.

Prefatory to this investigation, it is necessary to consider the radical and vanishing movement, when applied to short and immutable syllables. In the second section I described the means by which the various concretes may be exemplified on long quantities: and there asserted, that no syllable however short, can be uttered without passing through the radical and vanish, under some form of intonation. Perhaps the reader is now prepared to receive proof, that the concrete does rapidly pass through the wider intervals, on *immutable* syllables.

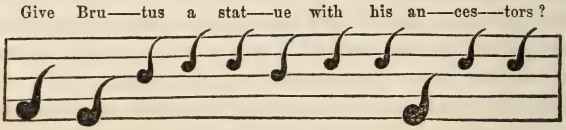
We will then suppose, he is familiar with the interrogative expression of a slow concrete rise through a third, fifth, and octave, on prolonged syllables. Now let him pronounce the immutable syllable *top*, without meaning or passion; and again, as an earnest question. He will perceive, in the last case, that however quickly uttered, it will still have the peculiar interrogative expression. Since then, this interrogative expression, on the slow time of an indefinite syllable, is audibly and measurably made by the wider interval of the fifth or octave; and as there is no other means for producing concretely this interro-

gative effect; the inference is fair, that the voice in producing that same effect on a short syllable, must have passed, however rapidly through one of those wider intervals. For it cannot in this case, proceed from a peculiar quality of voice; nor from an impressive degree of force; and that it is not produced solely by a radical skip of the syllable to a high place of pitch, may be ascertained by the following experiment. Let the reader rise step by step through the musical scale, by repeating the word *top*; taking care to give it no more than the concrete of a second at each degree: yet with this discrete rise through successive degrees to any hight, there will be no interrogative effect. To what then is the interrogative effect, on an immutable syllable to be ascribed, if not to a momentary concrete flight of the voice, through an interrogative interval? The audible *effect* justifies the conclusion; though the increments of time and space on the scale, so distinctly perceptible in the slower concrete, are on the immutable syllable, altogether beyond the power of measurement.

From this view of the difference in time of the radical and vanish, on indefinite and on immutable syllables; and with reference to the uses of their different times in the intonation of interrogative sentences; let us call the measurable movement of the voice through an indefinite syllable, the *Slow Concrete:* and its momentary flight through a short and an immutable one, the *Rapid Concrete.*

It appears by the trials above proposed, that the interrogative effect is producible on the shortest syllables; and similar experiments warrant the general conclusion, that every interval of the scale is practicable on every syllable of speech. It is however to be remarked that the rapid flight of the wider intervals through short syllables, compared with their slow movement through the indefinite, has a feebleness of interrogative expression, directly proportional to its rapidity; and consequently, that the slow and distinctly measurable concrete on indefinite syllables produces a more marked impression on the ear. Yet it is desirable that the thorough expression should be equally diffused over the sentence; and as all syllables have not suffi-

cient length, to bear the slow and most impressive interrogative concrete, it follows that other means besides those already described, must be employed on short syllables, for effecting with uniformity, the intonation of a question. The means for strengthening the comparative feebleness of interrogative expression on short syllables, consists in raising them, by change of radical pitch, through the interrogative interval, to the line of the summit of the slow concretes on indefinite quantities; as the following notation of an instance of thorough expression will exemplify.



In this case the interrogative intonation is made by the fifth on every syllable. To the first two, which are indefinite and emphatic, the slow and measurable concrete is applied. But the third being immutable, cannot bear the slow concrete; the pitch is therefore suddenly transferred by radical change to the hight of the preceding vanish; where, at the same moment, the syllable takes on the rapid concrete of the fifth as represented by the diminished symbol. The melody continues at this hight, on all the following unemphatic syllables, or which, if emphatic as may be said of *stat*, are of immutable quantity. From *his*, the radical pitch descends to the indefinite syllable *an*, for the purpose of rising on this syllable by the slow concrete; and the two final short quantities terminate the melody, by radical change and the rapid concrete.

It is by this method then, the union of a radical change with the rapid concrete, that a full and forcible interrogative intonation is given to those syllables, which are too short to admit of the slower and measurable movement.

The reader may observe the effect of this radical change, by deliberately pronouncing the noun *convict*, as an earnest question. The syllable *con* being an indefinite quantity, and

emphatic, will be distinctly heard to rise concretely from a given point of pitch, to the place of the fifth or octave, according to the earnestness of the expression; and the immutable syllable *vict*, with its discrete skip and rapid concrete, will be heard at the hight of that previous vanish. If *vict*, after the slower rise of *con*, is kept at the level of the radical of *con*, and there uttered with a rapid concrete rise, carefully guarding against the descent to a close, the interrogative effect is indeed still perceptible, but in a degree far inferior to the keen questioning of the radical skip, combined with the rapid concrete.

It is not difficult to assign the reason, why the interrogative effect of the rapid concrete is enhanced, by its being taken on the higher places of the scale. For the rise by the *slow concrete* is after all, but a gradual change from a low to a high pitch; and though that gradual, or continuous change is plainly distinguishable, in its degree of expression, from a *discrete skip* to the same hight, still an essential though not the exclusive agency of the gradual movement, is its designating that higher place by terminating there. Now this designation is the *sole efficient* in the radical skip; and like that of two discrete notes on a musical instrument, when heard successively, as the *extremes* of a wide interval of the scale, it does in effect closely resemble a concrete transition between the same extremes. When to this effect of the radical change, the co-operating expression of the *rapid concrete* is added, the combined effects become equivalent to the interrogative expression, produced by the slow concrete on an indefinite syllable.

As the rapid concrete of a short syllable, even if emphatic, produces however moderately, an interrogative expression, it may be used *without* the radical change, in cases not requiring a strongly marked intonation of the question. That is, all the interrogative syllables of sentences bearing the partial expression, for a thorough expression is generally forcible, may be kept at about the *same line* of radical pitch. But the short syllables so disposed, must still perform their *rapid concrete* in the appropriate interrogative interval: and it will generally be found, that the moderate temper of such questions has the

abated expression, ascribed to the Third, in the history of that interval.

Besides that succession of radical change above noted and explained, there is another method of applying the general principle of its formation and use. When the first part of a sentence consists of short quantities, the interrogative expression may be made, by the voice setting out *at once* with a rapid concrete, on the high pitch, and descending afterwards at the first emphatic syllable of long quantity. Thus, taking-away from the preceding example, the first two slow concretes, and setting over the remaining symbols, the following phrase, as an earnest question;

Pitt a statue with his ancestors?

it will have the just interrogative expression.

Perhaps the reader is now prepared to understand this general statement; That the current melody of interrogation, in sentences requiring the Thorough expression, is made by the slow concrete interval of the third or fifth or octave, on long and emphatic syllables; and by a change of radical pitch, together with the rapid concrete, on the short and unemphatic, and the unaccented; that in sentences, restricted to the Partial expression, the intonation is made by a similar use of the above named interrogative intervals, in connection with the phrases of the common diatonic melody; and that in each separate case of a Thorough, or a Partial expression, the interrogation may in the same sentence, be formed solely by the Third, or Fifth, or Octave, or these several intervals may be used together in the same sentence; as the words require, on the one hand, the same degree of expression, and on the other, an application of the different intervals to the varying demands of those words.

I have thus shown, with regard to interrogative intonation, that all the *rising* intervals are practicable on the shortest syllabic time; their expression, however moderate, being by what we have called the Rapid concrete. And it may here be added, that universally, the characteristic effects of all the intervals, both upward and downward, are perceptible on short and unac-

cented syllables. With this principle of intonation in view, the reader is referred to the eleventh section, where the use of the rapid concrete is transiently alluded to, in application to an exemplified instance of the co-operation of the character of a short, with that of the full expression of an extended syllable. It is there said of the line;

*Par*don me, thou *bleed*ing piece of earth.

That, by the slow concrete on *par*, and on *bleed*, together with a certain co-operation by the other syllables, the due expression is spread effectively over the whole line. And it now appears, that the same interval which is *slowly* employed on those two prolongable quantities, is, though faintly, perceived in its rapid flight through the short and unaccented syllables; each form of intonation contributing a different portion and degree of the intended expression.

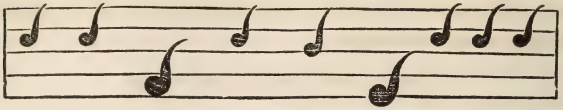
Let us now learn the means for constructing the Cadence of interrogative sentences: or, as most of these sentences have not the peculiar close or descent of the cadence, strictly so called; let us to be more precise; learn the manner of intonation on their three final syllables.

When a sentence has the Thorough expression, the close is made in one of the following forms. And let the reader bear in mind, that when applied to *proper* interrogative sentences, the terms slow and rapid concrete, mean always, the *rise* of the interval; for there is a distinction to be made between these sentences, and others, with the grammatical construction of a question, which require the downward intervals.

In the first, if the three syllables are unemphatic, or immutable if emphatic, or are the unaccented syllables of an emphatic word; the interrogative effect is produced by a radical change, and a rapid concrete of these final syllables: these syllables at their elevated pitch, being carried on in the phrase of the monotone, or of the rising ditone. For since the interrogative expression always gives an idea of a continuation of the voice, as contradistinguished from the close of the Triad; the above named phrases do add their peculiar character to that of the

rapid concrete, and thus effect the required continuation, at the end of the sentence. This species of close is here exemplified.

He said *you* were in——*com*——pa—ra—ble?

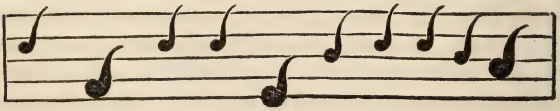


In the Second; the same thorough expression being still supposed; if the antepenult syllable is emphatic, and of indefinite quantity, it assumes the slow concrete, and the last two take on the radical change and the rapid concrete; shown by the notation of the word *ancestors* in a preceding example.

In the third, if the penult is a long quantity, it will rise by the slow concrete; and the last will have the rapid concrete with the radical change. This form of intonation may be well understood without a diagram; and from what has been already shown, it will be unnecessary to give an illustration by the staff, to all the succeeding descriptions within the present subject.

In the Fourth; if the last syllable of a sentence requiring the thorough expression, is emphatic and capable of bearing the slow concrete, it assumes that form of intonation. Under this condition, the radical pitch of the three syllables may go through the downward tritone, as here represented.

Give Fab——ius a tri—umph for his de—*lay?*



In this instance, the concrete rise of the octave, fifth, or third, as the case may be, will create a perception of continuity, and thus counteract the tendency of the radical descent, through three successive tones, to produce a close: for it is a condition

of the terminative cadence, that the vanish of its last syllable should be in a downward direction.

When a sentence has the Partial expression, and the last words do not require the interrogative intervals, the cadence should be diatonic, and therefore terminate with the appropriate triad. But questions with the partial expression sometimes have one of the last three syllables emphatic, which then calls for an interrogative interval. Under this condition, the following will be the structure of the cadence.

First. When the antepenult syllable is emphatic, and of indefinite quantity, it will take the slow interrogative interval; and the last two will successively descend from the point below the radical of that concrete, and form with it, a proper diatonic triad.

Second. Should the penult be emphatic, and bear the slow concrete, the last syllable will have its radical pitch a tone below that of the preceding, and by its downward vanish will produce the close of the triad; the emphatic syllable with its interrogative intonation, being in radical pitch, a tone below the antepenult. This construction however, is not common; for if the emphatic interrogative expression on the concrete interval comes so near the close, it is generally continued, by the last syllable rising with the radical change.

Third. When the final syllable is emphatic, and of indefinite time, the cadence is made like that of the last diagram, in the preceding account of thorough expression.

The history here given of interrogative intonation, embraces a few leading observations on its forms and effects: while the whole subject offers some interesting views on the philosophy of the human mind, as well as that of speech. It shows how far, the demands of thought and passion outrun the significant powers of the voice at present in use; how counter-currents of expression meet without confusion; and how varied states of mind, under the same forms of intonation, are contradistinguished by the conventional specifications of language. I leave the discovery and better arrangement, of other phenomena, and of the reason and rule of their variety, for the

observation of others. Upon some future extension of the principles of this essay to the universal practice of speech, the subject of interrogative intonation will form a full chapter of methodic detail. I see, perhaps dimly, some of its abundant and unsorted materials; but have not time, if even the ability, to light-up, to gather-in, to disentangle, to specify, combine, and complete. What is here done, may seem to be too much. For the present age, I believe it is. But this is a concession altogether foreign to our view of the progress of knowledge, and to the pleasure we may derive from our attempt to unfold it. A history of the desirable and welcome truths of Nature, in the dignified confidence of even its humble contributions, no more asks the favor and applause of those who read, than Nature herself asks the gratitude and worship of those who enjoy her bounties. She gives what she gives, in her own prideless wisdom, without distracting her self-energized dispensations, by the subordinate schemes of hopeful ambition. A record of her admirable things should be, in all, the image of her; and perhaps he would both do and enjoy more, in the work of discovering and describing her, who could catch a portion of the unostentatious spirit with which she bestows, and who could put on some of her indifference, to the too often thoughtless praise or blame of those who receive.

SECTION XVIII.

Of the Interval of the Rising Second.

We return from the foregoing account of the use of the wider intervals of pitch, in the construction of interrogative melody, to the enumeration and description of other intervals of more limited extent, yet of no less essential efficacy in the scale of intonation.

The rising interval of the second or *tone*, both in its concrete, and in its discrete form, has in previous parts of this essay been attentively considered, with regard to its character and its position in speech. In continuing our orderly notice of all the intervals of the scale, we here resume the subject of this Second, with some further remarks on its important uses. It is the basis of the diatonic melody; and is appropriate to those thoughtive parts of discourse which convey the plain ideas of the speaker, as contradistinguished from those passionative states of mind, that call for wider intervals, and other signs of Expression. Although the Tone, in its simplest state, is thus excluded from among the especial agents of expression, we shall hereafter learn; it may be made impressive by stress on different parts of its concrete; and that an extension of the voice into the wave of this interval, gives a sentimentive or reverentive dignity to the diatonic melody, without destroying the plain and unobtrusive character of its intonation.

The radical and vanish is a necessary function of utterance; or in other words, no syllabic impulse can be made, without its passing through some one form of the concrete. In thus asserting, that *immutable* syllables in a diatonic melody do pass instantaneously through the second or tone, I confess, my ear cannot measure the *progress* of the transition. Yet I am led to the conclusion, by the following considerations.

Every equable concrete utterance of a tone, with its *measurable* increments of time and motion, has manifestly the

radical and vanishing progression. When therefore the time of this slow and manifest concrete, is gradually shortened, in repeated pronunciation, till it becomes, seemingly a point of sound; the *intonative effect* of this instant-impulse on the ear, does not differ materially from that of the concrete, in which the increments of time and the progress of pitch are measurable.

And further, it has been shown, that the concrete interrogative intervals of the third, fifth, and octave, may be passed through on an immutable syllable. This was proved by the peculiar *effect* of the interrogative voice being thereon distinctly cognizable; and we shall learn in the next section, that the semitone, which by its peculiar expression cannot be mistaken, does likewise pass through the concrete, on the shortest syllables. Now we can scarcely suppose, the Tone has not the same concrete movement on momentary syllables, as all the other intervals of the scale when uttered with the same momentary impulse. There is however a plain but characteristic *effect* in the momentary thoughtive utterance of immutable syllables, clearly distinguishable from that of their prolonged and passionative utterance through the concrete space of a semitone, third, and other wider intervals. This may be only an instant-point of voice; but for the above reasons, we are scarcely allowed to doubt, its being a rapid concrete passage through the second or tone. We learned, in the seventeenth section, that the wider intervals are heard through both the slow and the rapid concrete, in interrogative sentences. Finding here that the like times of movement are used in the simple second; and since, as intimated above, it is the same with the semitone; we may state this general law of intonation; that all intervals, whether thoughtive or expressive, are employed both in the upward and downward direction, under the two forms of slow and of rapid concrete, respectively on the long and short quantity of syllables.

Perhaps the reader may desire to know particularly, what portions of discourse receive the tone or second; and with what continuity the diatonic melody, is employed. In describing and illustrating this melody, it was, according to the plan of

gradually unfolding our subject, represented as continuing through successive sentences. The diatonic movement is however, rarely found of long continuation; the current of the Tone being occasionally interrupted by some sentimentive form of upward and downward concrete, and of radical pitch. We have already learned in what manner the wider rising intervals are employed in this melody, both for emphasis, and interrogation. Other intonations are also introduced for this same purpose of emphatic or passionative expression. As occasions for using these expressive intervals thus occur in discourse, the diatonic melody generally exists only in limited portions; its continuity in the tone or second being interrupted by these impressive intervals, more or less frequently, as the various forms of their intonation may require. A gazette advertisement, a legal instrument, and the purely communicative style of plain narrative and description, may generally be read in the thorough diatonic melody. Yet even these must have emphatic words that call for some expressive vocal sign; and there are few compositions, addressed to taste, that have not their melody varied, by the more or less frequent occurrence of other intervals than the second. According to the line I have endeavored to draw between thought and passion, and consistently with their appropriate intonation, it might be supposed, the propositions of Euclid should be read in the continuous diatonic melody; but even these are often varied by wider intervals, introduced upon illative, absolute, conditional or exceptive phrases. The fragments of this melody, occurring in prose declamation, in poetry, and in the drama, are generally of limited extent; and common speech when not plainly didactic nor designedly solemn, nor unavoidably dull; in the heedless current of its intonations, almost effaces the simple lines of the thoughtive second, by the vivid coloring of its widely-varied intervals.

Since the diatonic melody; as far as practicable with our intermingling divisions; is assigned restrictively, to a character of discourse called narrative; and since it is desirable that this melody should be executed with the greatest propriety and

elegance, we must carefully regard the uses of the interval of the second for the attainment of these ends.

This proper second of the diatonic melody, not having the vocal expression of other intervals, is limited in its effective character, to the means of time, and stress, on its own simple concrete, and wave. The different forms of stress applicable to a simple concrete rise of the second, will be described in a future section. The other principal means for adding dignity and grace to this plain melody, is that of a long quantity; by continuing the upward into the downward tone, in the form of a wave. It is not however, prolongation alone, that produces a clear and agreeable effect, in a dignified form of diatonic speech. That length should be made in the equable concrete movement; and further, the wave, as well as the simple rise, should have the initial fulness, and gradual termination, except otherwise varied by the purposes of stress. He who has not cultivated his voice in these particulars, will find it difficult to give extended length to an indefinite syllable, with its co-existent equability and vanish; and will, on trial, be very apt to carry out a long quantity, with the intonation of song. But if he will throw away some of his ideas, about a 'Natural Turn' for things; and all his vain conceit about self-sufficient 'Genius,' and 'promptings of the heart;' cease to believe, that a good elocution, is coeval with the first cries of infancy; and then set himself to learn the rudiments, and overcome the difficulties of this elegant art; the light and guidance of knowledge and principles, may lead him to an unerring command over the equable concrete, and to the attainment of every propriety of speech.

Facility in managing long quantities on indefinite syllables, with a precision of interval, and a smoothness and nicety of vanish in the execution of this equable movement, is one of the most effective resources of a speaker. The skilful performance of this concrete function, in the impressive fulness and dignity of the Orotund, gives that ear-felt satisfaction, when an accomplished Actor, as I have heard one, with his masterly command of voice, first takes part in the dialogue, even on a solitary

syllable: while the Young 'Genius of Inspiration,' stooping for help to Green Room traditions; and distracted perhaps by a buzz in the audience, or a mistake of his Costumer, is obliged to work through a whole act, before he is able to feel himself, as he calls it, up to the full power of his voice. But science, with time, is always ready to prevent, though it can rarely cure, the obstinacy of ignorance and conceit.

SECTION XIX.

Of the Interval of the Rising Semitone; and of the Chromatic Melody founded thereon.

THE smallest but not the least important division of the scale, through which the radical and vanish may be heard and measured, is the interval of a Semitone. In the second section of this essay, we learned the means for acquiring a distinct perception of this concrete interval. It was there said; if, in ascending the scale, the effect of the transition from the seventh to the eighth place, be compared with the syllabic utterance of a plaintive state of mind, their identity will be acknowledged. Now the interval from the seventh to the eighth, in the diatonic scale, is a semitone. This interval is used in speech for the expression of complaint, pity, grief, plaintive supplication, and other states allied to these.

In ascending through the diatonic scale, by a repetition of the word *fire*, subdivided into two syllables, with a prefix of the subtonic *y*-e to the last, so that *fi* and *yer* shall be alternately set on successive points of the scale, the transition from the seventh to the eighth place gives to the word, here reduced to

a *single syllable*, with its radical *i*, passing into its vanish *r*; the same plaintive expression it has through the streets, in the outcry of alarm.

Intonation by the concrete semitone is universally, the sign of animal distress; and when exemplified by the scale, the effect is very different from that of the concrete passage of the word as a single syllable, through the space of a whole tone, between its first and second degrees. Among a multitude of voices where the alarm of *fire* is given by public cry, this utterance through the second is occasionally heard; and perhaps some of my readers may be able to call to mind the defect of its unsympathizing difference from the plaintive intonation of the great majority. It cannot be exemplified by the pen; but when the uncommon impression of a particular cry, among a number, is not produced by quality or shrillness, it generally arises from this misapplied form of pitch. Without the means of close acquaintance with men, they may be estimated by certain characteristics of their classes; and though our judgments in the case may sometimes be erroneous, there is often truth, and always caution in this method of opinion. Be this as it may, I never hear the phlegmatic cry of *fire*, through a whole tone, particularly in the Thorough stress, without a persuasion of the general impotence or deformity of the voice or the ear, that in this particular, can so far transgress the ordination of nature.*

* Since the first publication of this work, in eighteen hundred and twenty-seven, the practice of public out-cry in the streets of Philadelphia, has now in eighteen hundred and fifty-five, entirely passed away. Instead therefore of being as formerly, aroused in the stillness of midnight, by the Watchman's hollow Orotund, to the plaintive interests and solemn contrasts of near and distant solitary cries, awakening our safety, to sympathy with the perils of a conflagration; hear what we have now, under the prosperous *onward-ism* of our great political, moral, and esthetic 'mission': the Alarm-bells of a whole city at once; the jangling clappers of Hose-carriages without number; the ceaseless roar of inarticulate trumpets; the screams of boys; the yells of men; the wrangling preparations for a street-fight; the *out*-shouting shouts, upon the first volley of stones; the discharge of revolvers; the uproar of a thousand brutal throats; and the cautious absence of a 'non-committal' republican police. After the Imperial Roman had robbed-out every Treasury, every Temple, and every private purse, within reach of his quarrelsome and ruthless sword, his

The semitone is employed for the expression of gentleness; and rarely for great energy, harshness, or violence of passion. It affects generally a slow time and long quantity. The interjective exclamations of pain, grief, love, and compassion, are prolongations of the tonic elements on this interval. But the effect of its rapid concrete is distinctly perceptible, on the short time of immutable syllables. For it will be found by experiment, that the word *cup*, and other immutables, can be uttered with a plaintive intonation, even in its shortest time. Since then this plaintiveness, on long quantities distinctly measurable, is always produced by the concrete semitone, and not by any other known interval of speech; it may be fairly concluded, that when heard on an immutable syllable, the semitone is rapidly performed, even though the gradual course of its time and motion is imperceptible: thus showing, the plaintive use of the semitone, to be within the general law of intonation; that every interval is heard, in both the slow and the rapid concrete, as the different times of syllables direct.

In the next section, we shall learn the uses of the downward vanishing movement. It is necessary to consider here transiently, the downward vanish of the semitone; since it is one of the constituents of the chromatic melody of speech, now to be described.

The downward radical and vanishing semitone may be exemplified on the scale, by passing from the eighth to the seventh on the word *fire*, as one syllable; and descending, alternately by the subdivisions *fi* and *yer* to the second, where the single syllable is again to be used. The concrete movement on the single syllable *fire*, from the eighth degree to the seventh has a plaintive expression; whereas the movement on the same syllable, from the second to the first, has quite a different cha-

avaricious courage failed; and the Barbarian came back, and down upon him in righteous revenge. We, by rapacious Treaties, and Civilized Craft, are pursuing and exterminating the Native Indian from his Land. But Hah! with retributive justice, he seems, in the forced submission of his retreat, to have thrown to the winds, his gross and unlawed temper; which now, like a national malaria, is spreading an avenging savagism among his conquerors.

racter. When therefore the voice rises on the single syllable, concretely through the semitone, at the summit of the scale, and immediately in continuation descends through it, this repetition of the interval must prolong the plaintive impression. Now, as the sentimentive state which dictates the semitone usually affects a slow time, and an extension of syllabic quantity, the expression is generally made by continuing its upward into its downward concrete, in the form of a wave. This answers two important purposes. It denotes more impressively the state of mind, by a repetition of the interval, and in thus extending the equable concrete in the line of contrary flexure, allows a prolongation of voice, without its liability to pass into the protracted radical or protracted vanish of song. The expressive effect of this doubled semitone may be exemplified on the word *fire*, as a single syllable, by making an immediate return in the downward direction, on the subtonic *r*, after ascending to the top of the scale on the tonic *i* of that word: for this exactly resembles the plaintive utterance of a prolonged syllabic time in speech.

The states of mind expressed by the semitone, are sometimes restricted to individual words; sometimes they extend over phrases and sentences, and even throughout discourse. These last occasions, requiring the semitone on every syllable, necessarily produce a melody consisting of a continued succession of that interval. We learned in the eighth section, that the current of the Diatonic melody is formed by successions of syllabic pitch through the interval of a whole tone. The current movement we are now describing, being through the syllabic pitch of a semitone, may be called the Semitonic or, by a term taken from the scale of music, the Chromatic Melody. Like the former, it is subdivided into the current melody, and the melody of the cadence. Its course may be resolved into seven Phrases, similar to those in the diatonic progress. Yet the change by radical pitch in the chromatic current, as it appears to me, being through the interval of a tone, only when it descends, and not when it ascends; the use of the nomenclature must be

pardoned, when I denote the several semitonic phrases by the terms assigned to those of the diatonic melody.

There is in the Chromatic Melody, as in the Diatonic, neither Key, nor Modulation. A similar use of the seven phrases at the punctuative rest, for continuing, suspending, or closing the sense, is made in each; and the same rule applied for varying the phrases of the current melody. But the expression of the chromatic, being generally more grave, or subdued than that of the diatonic, the former more frequently affects the phrase of the monotone.

In describing the diatonic melody, its essential movements were subdivided into the concrete, and the radical pitch. The same distinctions occur in the progression of the chromatic melody. Its concrete pitch is always the interval of a semitone. Its radical pitch, if I have not erred in observation, is conducted in the following manner. When the current melody *descends*, the radical change is downward, over the space of a whole tone; in *ascending*, the radical change is upward over the space of a semitone. This change of a tone in descending, will be perceived on executing the downward ditone of a chromatic melody, and comparing its effect with that of the first two constituents of the triad of the diatonic cadence: for if the downward radical pitch of a chromatic melody be followed by another downward radical, similar to the first; or in other words, if we attempt to make a downward tritone in a plaintive intonation, the triad of the cadence will be thereby so nearly accomplished, that it requires for its consummation, only the faint downward vanish of that triad on its last constituent. Now the radical pitch of the triad of the cadence is formed of the successive descent of whole tones.

The following considerations lead to the conclusion that a radical change in the *upward* direction, is in some cases made by the step of a semitone. By intonating the scale in the manner directed at the beginning of this section, it will be perceived that after rising through the first semitone, on *fi*, the next syllable *yer* seems to begin at the top of that preceding concrete; thus making the radical change of the ascent in this case a semi-

tone; and as every concrete of a chromatic melody is a semitone, it would seem to follow, by the rule of the scale, that each successive syllable of a chromatic progression, when the radical pitch rises but one degree, must be at the distance of a semitone above the preceding. But it has been shown that the concrete pitch of this melody is, in slow utterance, generally continued into the returning downward vanish of the semitone, in the form of a wave: on this occasion then, the above reason for the radical change taking the interval of a semitone in its upward progress does not perhaps, apply. Whether in this case the subsequent upward radical change is by the semitone or the tone, I am not prepared to decide, with the confidence I have felt in the result of other observations recorded in this work.

In general, there is not much change of radical pitch in this melody; since the monotone is its prevalent phrase. The question is however, left to the plain, and *unargued* observation of others; not to be a subject for useless refinement and dispute; as such, it can be of no importance in the Practical Philosophy of Speech.

It was said in a previous section, that the diatonic melody admits occasionally into its current the third, the fifth, and the octave. It may be asked; in what manner these intervals, when required in the course of a chromatic melody, are engrafted upon it. They have a place in it, for the purpose both of plaintive interrogation and of emphasis; and are applied in the following manner.

Since plaintiveness is the characteristic of this melody; when an interrogative word requires the rise of either the octave, fifth, or third, it is clear, that the expression both of the semitone, and of that wider interval should be conjoined. By a direct rise of the interval, beyond the limit of the semitone, the plaintive expression would be lost. These two apparently incompatible effects therefore can be united on one syllable, for the purpose of chromatic interrogation or for emphasis; only by leading the voice in the form of a wave, through the upward into the downward semitone on the appointed syllable; and from the extremity of this downward vanish, continuing

the upward concrete of the octave, fifth, or third, as the intended interrogation, or the emphasis may require; thus forming what we called in the second section, a double-unequal wave. When the peculiar keenness ascribed to the octave is recollected, it must at once be supposed; it is rarely found among the signs of semitonic interrogation; the less impressive third or fifth being commonly used for this purpose. Perhaps the reader may not here require an illustration of the chromatic melody, by the staff. The precision I have endeavored to give to the terms of this subject will it is hoped, enable him to understand it without delineation, or to mark the tablature for himself.*

The cadence of a chromatic melody is made by a peculiar construction of the triad.

The reader on experiment will find, there is no other means for reaching the full and satisfactory pause of discourse, on three distinct syllables, than that of the diatonic cadence, formed by the radical descent of three whole tones, as noted in the first and second diagrams of the cadence, in the eighth section. Consequently the chromatic triad must be made by a similar radical descent; since a downward triad of three semitones would make no more than a tone and a half. But in the

* I here give place to the reader; for surely, by a knowledge of our manner of illustration, he can easily draw the appropriate symbols.

It is the great recommendation of a System of Elocution, derived from the pure and living Fountain of investigated Nature, whence every clear and useful stream of knowledge flows; that its effective ways and means may be recorded, and its available benefit diffused and perpetuated. But it is worthy of notice on this subject, as on most others, that exactness of science, either from the confident quietude of its progress, or its freedom from ill-tempered controversy, has always been the least sought, if not the last desired, where they cannot see their personal interest in it, by the mass of even the so-called wiser part of mankind. And certainly, it is not a little remarkable, in regarding all the Five Modes of the voice; that Pitch, with its exact intervals of vocal Intonation, ever unalterable in nature, and the only one precisely describable under definite forms and degrees; should be that particular Mode, of the Five, which has been, and still is declared not only to be unknown, but to be beyond the reach of future discovery And all this, because somebody first *said so;* and then every following individual of the earless and unthinking Flock said so, *after him.*

chromatic melody, the *concrete* pitch or vanish of these radicals, which descends by three whole tones, is made through the space of a semitone; and the plaintive character of the melody is thus communicated to its close.

It is to be remarked here, that a sentence requiring the chromatic intonation, may sometimes be terminated by the plain diatonic triad, whether the close is made on separate, or on conjoined constituents; and further, that unimportant words and short quantities in a chromatic sentence, may receive a radical and vanishing whole tone, without destroying the plaintive expression; provided the semitone is heard on all accented, and long quantities: though more commonly the short and unaccented syllables bear the rapid semitonic concrete.

The forms of the Diatonic cadence, which may thus be occasionally applied to a chromatic melody, are described in the eighth section. I here consider the cadence that bears a plaintive expression.

The chromatic cadence may be made on a single long syllable; or it may be allotted to two syllables; or the space of its descent may be divided between three.

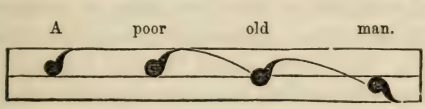
When the three vocal constituents are joined severally to three separate syllables, the close is made by taking the radicals, at the interval of a whole tone successively in descent; and by giving to each of the constituents, except the last, the rising vanish of a semitone; the last having the feeble downward vanish of the diatonic close. This is exemplified by the following diagram; where the vanish, and the *upward* change of radical pitch in the current melody, are both to be taken as a semitone; and the *downward* radical, either as a whole tone or a semitone; for I leave this as a questionable point.

Pit——ty the sor——rows of a poor old man.

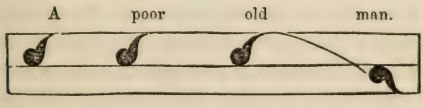
It is true, the last constituent may terminate with a downward semitone; or may rise through a semitone, and then in

continuation descend concretely below the pitch of its radical; thus carrying the plaintive expression on the unequal direct wave, to the very close. In this case however, the perception of the cadence will not be so complete as when made according to the above notation.

The chromatic triad is also made, by continuing the rising semitone into a wave, and carrying its downward concrete, *into* the full body of the succeeding radical: or otherwise by the downward concrete, *meeting* the radical, but not coalescing with it. In the latter case only, can the radical receive an abrupt fulness. A cadence is therefore more complete, with the radicals thus strongly marked; as in the following diagram:



When the plaintive cadence is restricted to two syllables, they may be connected in like manner, by the wave of the semitone on the first constituent of the triad, continued downward to the last; either by carrying the downward concrete *into* the full body of its radical, or by its only *meeting*, but not coalescing with it; which last case is here illustrated:



The reader can imagine, or draw for himself, two diagrams, in other respects similar to the above, but with the downward line enlarging into the radicals, as it joins them, for the coalescing form: in which case there will be a swelling fulness of voice, at the place of the radicals, without a break in the line.

There may be a chromatic descent on a single long syllable; though it should never be used in correct speech, except for some special design of expression, unconnected with the cadence.

For, to distinguish it, as a chromatic close, from the *feeble* diatonic cadence, it is necessary, by the previous rise of a semitone, to give it a plaintive character. The continuation of this rising semitone into a downward terminative concrete forming an unequal direct wave, may indeed have the effect of a close; but it has at the same time, a whining intonation, altogether foreign to the desirable and appropriate character of the chromatic cadence.

There is still another form of the Chromatic close, resembling the skipping, or false cadence of the diatonic melody. It consists of a concrete semitone on the antepenult syllable, and an immediate discrete descent by the radical pitch to the final constituent of the triad; omitting the second altogether. We do not need a diagram of this form, since it is shown by the last example of notation, supposing it to be without the descending concrete, which there meets the last constituent. It is rarely used as a close; and only when a peculiar emphasis may be required on the last word of the sentence.

As in the diatonic cadence, so in the chromatic, there are different degrees of repose; and these depend on its construction. That entire consummation, required at the period of discourse, is effected by the triad form in the first of the above notations. The second which is still a triad, with its three constituents meeting, but not coalescing by the downward vanish, has as strongly marked a character as the first. The coalescing form denotes less repose; since the radicals are less distinctly marked by the abrupt fulness; for it is this conspicuous display of a descent by radical pitch which produces the remark able effect of a vocal period. The third construction represented above, is the feeble form of the chromatic cadence; for being upon only two syllables, it has not the full effect of the downward change of radical pitch when made on three; and therefore falls short of the expression required for a satisfactory close.

In concluding this history of the five rising concrete and discrete intervals, and of their uses in elocution, I have only to add that the Fourth, Sixth, and Seventh may be employed for interrogative, and the emphatic expression, respectively similar to that of the third, fifth, and octave. But the third, fifth, and octave, severally adjacent to those other intervals, are by some constitution of the ear, more easily recognized as definite points, on the instrumental scale, and in the discrete movements of the human voice. On this account, the enumeration in the preceding sections has been limited to the semitone, second, third, fifth, and octave of the diatonic scale. I have not particularly inquired into the character of the remaining fourth, sixth and seventh; nor of any fractional extensions of the concrete of the other five; believing; they only express unimportant variations in degree, of the states of mind conveyed by those we have particularly described.

In all the foregoing descriptions of the forms and effects of the various concretes, they have been represented as bounded by *fixed* degrees of the scale. But it has just been said, that besides the second, third, fifth, and octave, other intermediate variations of these intervals *may* be used, as vocal synonyms in speech. This suggests an inquiry; how far any definitely *marked* extent should be assigned to the several intervals. It is therefore necessary to be more particular on this point; and to answer my own question; whether the attenuated close of the vanish, does impress the ear, with the *exact* place of a musical interval on the scale. I might scarcely have noticed this subject, had not the *possibility* of measuring, at all, the intonations of speech, been almost universally denied; and had I not thought this old prejudice, even after what has been shown, might when driven to its corner, make a desperate defence, by some unnecessary refinement on this very question. I do not say, the stops, as they may be called, of the vanish, if even sufficiently exact for all practical purposes, as I believe them to be; are so strongly impressed on the ear, as those marked with a precise *note*, either by song or on instruments. And although a want of measured accuracy in the equable concrete,

may not be as readily perceived, as in these two cases, still, great precision on this point, is not required in speech. In music, with its precise *notes* of the discrete scale, false intonation is immediately obvious, even in the successions of melody; and in the co-existent notes of harmony, the effect is still more remarkable. But speech is a solo, as well as a concrete, performance, and therefore, any slight want of accuracy at the point of the vanish, even if perceptible, is nevertheless, under my observation, of very little consequence. If our states of mind were marked in degree, by nice and palpable distinctions, it would be proper to express them, by like gradations in the voice. Still, as in the grammatical variation of adjectives, the three degrees sufficiently distinguish, for common occasions, the countless shades of comparison, so with the interrogative intervals, a difference of third, fifth and octave, is sufficient for present practical use of their vocal expression.

The Second it has been shown, has what we call a plain diatonic character, appropriate to narrative, or unimpassioned discourse. It may then be asked, whether a want of precision, in marking the interval would destroy that character. By my observation, it would not; provided the variation be slight, and not diminished one half, down to a semitone, nor extended half a tone, up to a minor third; the former producing a plaintive expression, and the latter, as a fault, being inadmissible into speech. Should the voice, in executing this and various other intervals, even exceed, or fall short of the exact points of the scale, by any minute degree, let others more fastidious, decide the question of its impropriety. To my ear however, for all the precision required by this case, there is in the educated voice, no deviating intonation at the close of the vanish, that would ever mar, when all else is right, the purpose of a correct and elegant elocution.

And here we may observe, that the Enharmonic quarter-tone of six parts, the semitone being twelve; as proportionally arranged in the Greek scale, described in our first section; can have no place, or if place, no effect, in correct or natural

speech. I do not however, say, that in the random efforts of the voice, some concrete or discrete interval, upwards, or downwards, and differing by a quarter-tone or any other fraction, greater or less, from those we have assigned to speech, may not; in the irregularities, and sometimes even in the intended proprieties of utterance, be employed: but we must now perceive enough of the great circle of speech, to satisfy us, that for a perceptible, practical, and *un*-metaphysical system of the voice, these transcendental degrees of intonation, for any of our intents, do not deserve a further notice.

Admitting absolute precision of interval to be a matter of importance, the command over it might be easily acquired; since the vanish cannot be attenuated beyond the ability of the ear to measure it. The place in pitch, of a prolonged note of song, with what is called a diminuendo, is still cognizable, as long as it is heard; and to a studious observer it is equally so in the vanish, or diminuendo of a concrete interval of speech; though the state of mind is conveyed more forcibly by the louder voice. How far this accuracy of intonation may be required in speech, when we shall have arranged the chaos of our thoughts and passions, into some efficacious system of exact ideas, with no dishonest purpose, must be determined by time. From the past, present, and prospective disorderly state of our thoughts and passions, I have, in this essay, probably assigned more definite degrees, and forms of intonation, either true or false, than will ever be required by the greater part of oratorical mankind.

If this trifling matter is really indeterminable, let it be excluded, with all like refinements, from what should be a Practical, not a Contentious system of elocution. Those who have so dogmatically asserted the impossibility of measuring, what they call the 'tones of the voice,' could not have referred merely to the point of exactness here under consideration. For had the renowned Adam Smith; who, as one of the number, may fairly represent them; only carried his sagacious powers of inquiry into the subject of the human voice, he would have clearly observed, that with so many satisfying proprieties

and beauties, in the natural system of speech, the determination of this question is of little, if any importance in the extended views of an effective elocution.*

* I regret to have been obliged to notice in this place, what our system regards as a fatal error in the writings of this able and accomplished Observer: and although differing widely from him on the subject before us, I am happy to pay the due respect to his character as a Philosopher, in pausing for a moment, to find a sufficient cause, if not an apology, for his error, by inquiring; why, with his eminent powers of analysis and of logical arrangement, he did not closely apply them, to the investigation of Speech, when he had once thought it worthy of his general reflections. Adam Smith, with his means for wide survey, and for illuminating definition and division, and when triumphantly applying them, to gather into a regular system of Political Economy, those scattered facts and principles, on the wealth of nations; which many a statesman must have thought, as irreducible to order, as the supposed immeasurable and indefinable constituents of the speaking voice; has, after a purposed inquiry, left us, what I unwillingly record of him; his undisguised belief in the deep or endless concealment of the forms of Intonation.

In the short and last paragraph of his 'Reflections on the Imitative Arts,' he says; 'As the sounds or tones of the *singing* voice can be ascertained or appropriated; (*that is, put to proper use*) while those of the *speaking* voice can-not; the former are capable of being noted or recorded, (*that is, of being represented by symbols, or described by words;*) while the latter can-not.' I do not here, by verbal controversy, meet the error of his belief; having throughout this volume, furnished the argument, in its substantial facts. But as he might himself probably have anticipated our record of those facts, had he trusted to his own resources; I shall endeavor to show, by following-up his course of inquiry and explanation, why he did not.

To prepare for the above final declaration that the 'tones' of the speaking voice cannot be ascertained; he begins, with remarking; 'A person may sing affectedly, by endeavoring to please by sounds and tones which are unsuitable to the nature of the song:' and again, 'The disagreeable affectation (*in song*) appears to consist always, in attempting to please, not by a proper, but by an improper modulation of the voice.' Here is a plain statement of the cause of the impropriety of affectation; it is unsuitable to the 'nature' or purpose 'of the song:' and it applies equally to all intonation; but Mr. Smith, unfortunately stopping short in the just course of his investigation, refers it exclusively to that of song. He then proceeds to state, *how* we *know* the disagreeable and affected 'sounds or tones' of song to be *improper*.

It having been, as he remarks, early ascertained; I report his *meaning*; that strings or chords of different lengths, or tensions, do in their respective vibrations, bear a *measurable* proportion to each other; the several sounds or *notes* of these vibrating chords, and the intervals between them, thus become measurable, and by terms, assignable for all their proper purposes. With this precise

SECTION XX.

Of the Downward Radical and Vanishing Movement.

THE functions of pitch hitherto described, are performed principally by a rising progress of the concrete, and of the radical change.

In an early page of this essay we learned, that the voice takes a reverse direction; that the radical movement, opening

discrimination, and a corresponding nomenclature, it was easy to compare the relations of the chordal, or instrumental sounds, with those of the singing voice, and to name them: and thereby to *describe* those that are suitable or not, to their purpose, and therefore proper or improper in song.

So far, the course of the explanation is in Mr. Smith's usually strict and elementary manner, clear and instructive; and had he continued in this path of observation and experiment, it would have led, through a similar process, to a recognition of the intervals of Speech; and then, easily to their full development. From that path however, as all others had done, he turned aside; dropped the directive wand of analogy; and instead of suggestively likening the intervals of speech to those of song, and then ascertaining the truth by experiment; just as the intervals of song had at first been *thought*, and then proved to be like those of measurable chords; he on the contrary, endeavored to show; there is no perceptible similarity between the intervals of speech and of song; having apparently been misled, in this way. At the moment he turned from the path of analogy and proof, the self-dependent habit of his mind deserted him, to conform with a traditional authority; and he was told by all around him; First: That the 'sounds or tones' of the singing voice are more numerous, more distinct, and of greater extent than those of speech; which as a groping notion, crossing the onward track of truth, confused, at the start, the scent of inquiry. And Second: That while the former can be measured by the constant proportions of musical chords, the latter can-not; which authority, put the chase so entirely at fault, as to end all hopes of the pursuit. These ideas having been adopted by Mr. Smith, it necessarily never occurred to him to endeavor to form a sort of experimental and comparative equation between the measurable intervals of song, and the unknown and required intervals of speech; asserted universally, and believed by himself, to be imperceptible. This by his own, and by general belief justifiably closed the investigation; and here Mr. Smith left it: having sought, as it would seem, only some assignable interval, however minute, between the indefinitely small increments of the

with fulness at a given place on the scale, descends through its destined interval, with the same equable concrete structure and diminishing force which characterize the upward vanish. We must now consider the varieties of form in the downward concrete, the occasions of its use, and the character of its expression.

The downward progress of the voice is made through all the intervals of the scale. In like manner with the rise, the descent is both by a concrete movement, and by a discrete change or skip of radical pitch. The characteristic effect of the descent, either concretely, or by discrete skip; and the expression of the several intervals, may be learned by the following experiments.

Let the reader express himself with astonishment, on the exclamatory phrase, *well done;* assuming the first word at a high pitch; bringing down the last concretely from that hight, on its prolonged quantity; and uttering the phrase as if it were the close of a sentence. Should the intonation on the word *done*, be measured by the scale, it will in his yet unskilful attempt, exemplify the Downward concrete Octave, or near it. Again, let the interjection, *heigh-ho*, be made with a degree of emphasis that may throw these two syllables on the extremes of the compass of the natural voice. The transition from the

fluxionary concrete of speech; an inquiry of no practical importance; instead of comparing, the obvious interval between the beginning and the end of that *concrete*, and the *discrete* interval between these two extremes, with the concrete interval of song, and the discrete, of the musical scale; for a knowledge of their identity would have opened a view of causes and effects, throughout the whole of the then deep mystery of Speech. Mr. Smith's adopted authority prevented his making this simple comparison and conclusion; and he unfortunately, and most unlike himself, left the subject where he found it. If instead of being satisfied with the argumentative difference between these two cases, he had only raised the Baconian Kite of experiment, his verbal logic, would on the first flash of observation have been surprised, and his candid discernment philosophically delighted, by the discovered identity of so many of the measurable constituents of music and speech.

Let any one who is confirmed in the creed of this volume, read the article here quoted, and he will be struck by the error and the evil of an individual who can observe and think, relying implicitly on a world of those who do not.

elevated pitch of *heigh*, to the inferior place of *ho*, will be by a discrete or skipping descent. Now this transition, when measured by the scale, illustrates the downward Radical pitch of the octave, or near it.

The Downward Fifth may in like manner be distinguished, both in its concrete pitch and its discrete radical change, by respectively applying them to the words of the preceding examples; but with less emphatic force, and with a less striking intonation.

The concrete Descent of the Third may be illustrated, by pronouncing the word *No*, as if it were the last word of a sentence; observing to give it some length, and to exclude every expression, except the simple indication of the cadence. The downward Radical pitch or skip of the third, may be exemplified by pronouncing the phrase *made an attack*, as if it were a full close; giving the syllables, *made an at*, in the monotone, and making the satisfactory close on *tack*. For, in this case, taking the syllable *at*, as the first constituent of the triad; and being by its short quantity, incapable of completing the cadence through the descent of the slow concrete, the voice of necessity leaps over the place of the second constituent, and closes on *tack*, in the proper point of the third.

The effect of the Downward concrete Second or tone may be heard on the last constituent of the diatonic triad; and the radical change of the second, in the descent of the constituents of the same cadence, since its radicals succeed each other by the downward difference of a tone.

The downward concrete of the Semitone was described in the last section, as being plaintively obvious in the vocal transition from the eighth to the seventh place of the scale. If the downward change of Radical pitch, in a chromatic melody, is like that of its cadence; which however, in the last section, was stated as doubtful; it follows that we have no instance in speech, of the *discrete* downward semitone. But we leave this for future observers.

If the reader is by this time, expert in ascending both concretely and discretely, through every interval of the scale, he

may, after ascending, immediately return through the same interval, with the impression of its extent upon his ear; and thus by practice on all the intervals, become familiar with the different degrees and characters of the downward movement, both in its concrete and discrete forms.

We have been considering the downward movement on long quantities; and although, like the rising progress, it may be rapidly performed on immutable syllables; yet when the expression of a downward interval is required on them, the transition as with the upward, is generally made by the change of radical pitch.

The expressive powers of the downward radical and vanish will be assigned, in a future consideration of the particular intervals of the scale. As a general remark on its character, it may be said, in contradistinction to the interrogative effect of the rising Third, Fifth, and Octave, that the downward progress through these intervals, both concretely and by radical pitch, denotes positive affirmation; directly the reverse of doubt, implied in a question. Some other inquirer may hereafter, more accurately refer this expression of the downward concrete, to a general class of phenomena in vocal science; and thus satisfy the demands of philosophy. I cannot however, withhold the suggestion, yet wishing to be cautious with mere analogical inference, that the positiveness may arise from its conjoining with an emphatic import, a certain degree of the decisive character of the cadence; for this seems to preclude the expectation of further doubt or reply, by a satisfactory repose of the ultimate intonation on a finished sense. In support of this suggestion, let us bring to mind, that the replications of doubtful argument, from a submissive courtesy between speakers, are not so often marked by complete cadences as the close of the sense in many of the phrases would otherwise bear. Yet we know, that when assertions become authoritative from truth, or dogmatic from opinion, the closing intonation of the cadence is freely employed as the definite seal of self-confident affirmation.

After all however, Truth, the strict monitor of philosophy,

reproves us for our conjectures, and allows us here, only to set-forth this new instance of consistency in the ordinations of nature: for as the mental state of inquiry is contrary to that of assured declaration; so in the instinct of the voice, for the expression of these opposite states, the very opposite courses of rise, and fall, are employed as their respective intonations.

The downward movement, both in its concrete, and its discrete form, when used for emphasis, will be particularly described in a future section. It is perhaps as impressive on the ear, as the upward movement in its usual forms, but not in its piercing degree. Amazement, wonder, surprise, and admiration, when not conjoined with an interrogative meaning, generally assume this form of expression; the extent of the interval being proportional to their respective degrees of energy. Since the downward movement differs from the upward, only by its taking a different direction, we may look for the same characteristic construction in each. The same explosive fulness should mark the radical; the same equable movement, its descent; the same delicate diminution, its final vanish into silence.

After these general remarks on the subject, we proceed to the history of the particular intervals of the downward concrete.

SECTION XXI.

Of the Interval of the Downward Octave.

THE concrete Downward Octave, in addition to the expression, ascribed generally to the downward movement, conveys in the colloquial uses of the voice, the vivacity of facetious surprise, as in the instance of the phrase *well done*, given above. It is

a sign of the passionative state of mind; and in the above example, is the very picture of amazement, and so to speak, raises the brow and opens the eye of the voice. In its more dignified uses, there is the highest degree of admiration, astonishment, and command, either alone or united with other mental states. Thus the astonishment and positiveness expressed by this interval, may co-exist with the complacency of mirth, with the repugnance of fear, contempt, hatred, and in short, with almost any state of mind not incompatible with that of astonishment, and command. For though these associated states of mind have other signs in expression, yet when they go with this high degree of astonishment, the downward octave is the true and only sign of the combination.

In the following lines, from Milton's fifth Book, the emphatic syllable of the word, *enormous*, may receive the downward Octave, as the sign of admiration, or of astonishment, just as the reader may choose to regard it.

> For Nature here
> Wanton'd as in her prime, and play'd at will
> Her virgin fancies, pouring forth more sweet,
> Wild above rule or art; e*nor*mous bliss.

As the same interval thus represents different mental conditions, it may be inquired, what modification of its structure may be necessary. It was shown in the second section, that the concrete movement, in its upward, and in its downward direction, bears with distinguishable audibility, additional force or stress on the beginning, the middle, or the end of its progress through a prolonged quantity. Now the application of a different stress to the downward octave, variously modifies its character. On the radical, it denotes a high degree of mirthful wonder. On the middle of its course, by a swell at that place, the expression becomes more serious and repulsive with its wonder. On the lower extreme, reversing thus the natural structure of the radical and vanish, it increases the degree of the repulsion, and mingles with it some slight expression of anger and of scorn. The characteristic thus assigned to the octave, might at once assure us that it is of rare occurrence.

It may be found occasionally in the intensity of colloquial excitement, and in the fervor of the drama: but rarely perhaps, in the course of narrative or plain description, since the strained energy of its expression can scarcely find a place in melody, if not accompanied by wider downward intervals, or wider waves. The preceding example however, of the Octave if there applicable, may be taken as an exception.

For an illustration of the downward *Radical Pitch* of the octave; there is, in the first diagram of the fourteenth section, a notation of the fall of the voice, from an upper current of melody; supposed to be on immutable syllables; to an indefinite syllable an octave below, for the purpose of rising again through a concrete octave. This downward *radical* pitch has the same expression as the downward *concrete* octave; and is employed in skipping from immutable syllables, in phrases of emphatic astonishment, admiration, and command.

SECTION XXII.

Of the Interval of the Downward Fifth.

THE last described interval variously denotes a quaint familiarity and an emphatic force of wonder or command. The Downward concrete Fifth has in many respects a similar expression; but it clothes its agreeable surprise, admiration, and authority, with greater dignity than the octave. This interval is often used on imperative phrases. Its concrete, like that of the octave, may be modified in meaning, by different applications of stress.

In the following passages from Milton's Fifth book, the

words, *own*, *all*, *fairest*, and *three*, severally marked, may for their emphatic distinction, receive the downward fifth.

> Meanwhile our primitive great sire, to meet
> His God-like guest, walks forth, without more train
> Accompanied than with his *own* complete
> Perfections: in *himself* was *all* his state.

> But Eve,
> Undeck'd save with herself, more lovely fair
> Than Wood-Nymph, or the *fairest* goddess feign'd
> Of *three* that in mount Ida naked strove.

When the Queen says to Hamlet;

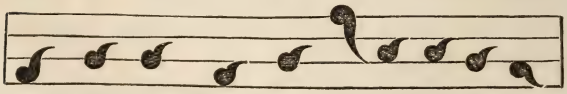
> If it be, [that is, if death be the common lot]
> Why seems it so particular with thee?

Hamlet returns;

> Seems, Madam, nay it *is!* I know not seems.

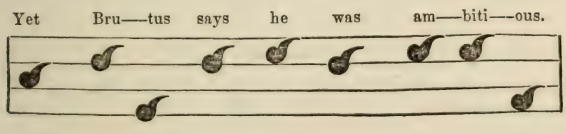
The word *is*, here represents the earnest surprise of the Prince, at the misconception of his real state. And his solemn state of mind, which rejects, with indignation, the profanity of the supposition, that there is any formal show in the deep reality of his grief, cannot be expressed by the simple radical and vanish. There is a light surprise in this form of the concrete, unsuitable to the gravity of his reverentive state. If the voice is swelled to a greater stress as it descends, the severe and dignified conviction of the speaker becomes at once conspicuous. The intonation of this line without, however, representing the swelling stress on the falling fifth; may be thus delineated:

Seems, Ma——dam, nay it is! I know not seems.



Here a rising third, or the most moderate form of interrogative expression, is set to the first word: for it includes a slight degree of surprised inquiry. The succeeding clause, containing a positive affirmation, has the downward fifth on *is;* and the whole diagram is calculated to show the opposite powers of expression in the rising, and the falling intervals. In a future section, it will be shown why the radical of this emphatic downward movement is set, as here represented, so far above the line of the current melody.

The Discrete transition of the falling fifth has the same expression as its concrete form. It is used for syllables that do not bear the prolongation required for a slow concrete; the two extremes of the interval, as in all cases of discrete transition, either rising or falling, being on two different syllables. The following notation exemplifies the radical change or skip of the falling fifth.



This line, as it seems to me, requires the intonation of grave surprise rather than that of contemptuous contradiction, with which it is sometimes read; and this I have endeavored to express, by the radical skip of a fifth, between the syllables of *Bru-tus*, and of *biti-ous*. The craft of Antony's oration, in *Julius Cæsar*, turns upon the design to excite odium against the conspirators, by a favorable and sentimentive representation of Cæsar's virtues, rather than by the coloring of their crimes. And though in the well known sarcasm, they are reported to be 'honorable men,' certainly not with the least approbation of the title; still, the vocal curl of sneer, sometimes heard on the words just quoted, is inappropriate and affected. At least it is so, in the early part of the oration: and when at last the speaker is encouraged to a bolder style of argument and language, it is that of anger and revenge;

and these waste no time in the winding course of contemptuous intonation. But whatever may be said of other parts of the speech, I must claim for the above sentence, those downward intervals which express the surprise of the orator, that any one could so violently reverse the just conclusions to be drawn from the enumerated motives and actions of Cæsar: leaving the audience to infer from this surprise, that some other than ordinary or honest reasons must have influenced Brutus to make the charge of ambition against him. Should the line be read in the common diatonic melody, with the difference of a tone only in the radical pitch of its emphatic words, it would report merely what Brutus had said; without the least indication of the state of mind I have ascribed to it, and endeavored to illustrate by the preceding diagram.

SECTION XXIII.

Of the Interval of the Downward Third.

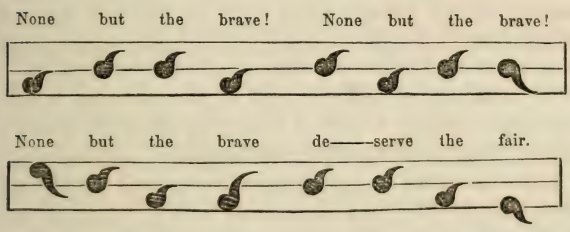
The Downward Concrete Third has an expression similar to that of the fifth, but in a more moderate degree.

Dignity of vocal character, like that of personal gesture, consists not only in the slowness of time, and the restraint of forceful effort, but in a limitation within the widest range of movement. And as there is more composure in an interrogative *rise* by the third; so the expression of surprise and admiration is most subdued on the interval of the falling third.

One remarkable effect of the concrete descent of the third, on a single syllable of long quantity, is shown at the end of a member, or of a clause, containing a complete sense; although

it may not be marked by the grammatical notation of a period. This use of the third was noticed and illustrated in the eighth section, and there described as the feeble Cadence. Its character is not quite definite: for while indicating a close of the sense at its place, it does not altogether destroy the idea of its further continuation. No one on hearing this cadence, would suppose the discourse to be necessarily finished.

As the rising third is sometimes used for emphasis alone, independently of its interrogative import; so the falling third may be employed without expressing surprise or command, solely for varying the effect of intonation. This may be illustrated by the following diagram.



Although no inquiry is conveyed by these lines, we have the rising interval of the third on one of the emphatic words. Yet there is a degree of admiration in the case, that may be expressed by this upward third. And it will be shown hereafter that all emphatic words, whatever other states of mind they may excite, do convey something of the admirable. On this ground then the emphatic repetitions of the word *brave* might receive the same interval. I have varied the intonation by setting the plain rising second to the first *brave*, the downward third to the second, and the rising third to the last: and this, together with the falling third on the word *none*, in *its* third place, does produce at least a varied effect. I have described and represented these intonations as simple concretes; but as the emphatic words are long quantities, they require for a full effect their appropriate form of the wave. Speakers who are

not aware of the efficacy of intonation, and who cannot therefore skilfully command it, endeavor to attain a desirable variety in these lines, by a transfer of the emphasis of force; and apply it successively to *none* and *but* and *brave*. This I know, was, and perhaps still is the formula for these lines, in all our Schools and Colleges; by the authority of English Elocution. Regarding here the apparent purpose of the poet, and the consistent design of vocal expression, this variation is altogether inadmissible. The contradistinction made in this case, by applying stress to different words, in each repetition, gives different meanings to the phrase. But reiteration is the expressive sign of an accumulative energy of thought or passion; and never of a change of sense. The attempt therefore to vary the meaning of this phrase, which must be identical under any change of emphasis, offends against both dignity and truth, and betrays a limited power over the ample means for vocal variety. A full command of quantity, and of the numerous forms of expression, renders it easy to relieve the ear from monotony, without changing or distorting the meaning of the author: for, if these lines were a prompting of poetry, and not like some other parts of the Ode, a monotonous trick of words, the sense must have been intended, under any mental climax, to be one and the same, in all the repetitions.

In the above notation, I have not illustrated the uses of time, force, the tremor, and other forms of intonation, though all are available, and give additional means for variety.

The downward *radical* pitch of the third is employed for emphasis, on immutable syllables. But it has a particular use in effecting an impressive consummation of the close of melody. In the eighth section it was shown, that different species of the cadence denote various degrees of repose; the triad form, in which each of the radicals with its downward vanish, is heard distinctly in successive descent, being the most marked indication of the period. It is possible however, to increase the characteristic of this form, by additional means. When a melody is in the higher range of pitch, a gradual descent of the current, as it approaches the cadence, may be properly em-

ployed for that purpose. Yet it is more elegant and impressive, to apply the downward radical change of a third, with either a rising or falling concrete, according to the effect desired, on some syllable preceding the close; as in the following notation.

Through E——den *took* their sol——i——ta——ry way.

When this line is read throughout, with only the radical change of a second; the cadence with its three descending radicals and concretes, does indeed mark a completion of the sense; but the radical skip of a downward third, from *den* to *took*, gives that warning of the period, or that note of preparation, which produces the utterly reposing conclusion, required by the audience, and due by the reader, at the termination of *Paradise Lost*. The last line of Pope's translation of the *Iliad*, may be read to the same notation. 'And peaceful *slept* the mighty Hector's shade.' It does not appear, in this form of the Cadence, that the syllable should be emphatic, except for its preparatory purpose; or that it should be, in different sentences, at any fixed distance from the cadence. Nor is a choice forbidden, between words more or less removed from the close, in the same sentence. In the two preceding examples of iambic lines, it falls on the cesura of a like foot, in each. In the following, from the final Benediction of the Church-service, it occurs immediately preceding the Triad. 'The fellowship of the Holy Ghost, be with us *all* evermore. In the fulfilment of Elisha's imprecation on Gehazi, it may be placed either on the sixth or ninth syllable before the cadence, and perhaps on both. 'And he went *out* from his *pre*sence, a leper as white as snow.' It is to be remarked here, that a *concrete* downward third or fifth may serve the same terminative purpose; and that in each case this emphatic distinction should not be given to a trivial word that does not deserve it.

Other cadences denote, in various degrees, the conclusion of

a particular sense. This Prepared Cadence, if we may so call it, implies that the subject itself of a paragraph, a chapter, or a volume, is finished. I leave future observers, to discover other phenomena on this subject, and to lay down rules for construction and for choice.

In the eighth section, five forms of the cadence are named. Now the Prepared, which is however, no more than a stressful addition to the close, may be united with each of these, if we may perhaps except the feeble cadence; but its purpose is only strictly fulfiled when it is placed before the second triad, with a downward concrete on each of its constituents. All the forms of the cadence are severally required by speakers, to give a just character and variety to the close.

It is not expected, the reader will be able at once to distinguish and to apply all the varieties of the cadence. Some of them however, cannot be mistaken. The prepared form of the falling triad, is the most complete close; and this is clearly separable from what was called the feeble cadence, or the faintest indication of the period. With attention to our history, no ear will, on exemplification, confound the effect of the two triads, and the feeble, with that of the prepared cadence.

I have little to say of the Minor third; the expression of its downward, like that of its upward concrete, is plaintive; but as well as my ear informs me, it is only heard as a fault in speech.

SECTION XXIV.

Of the Downward Second, and Semitone.

I HAVE classed the Downward Second and Semitone, under the same head, on account of the limited extent of the remarks here made upon them. They have a high importance in speech; and this, principally as downward continuations of their previous rise into that form of intonation, called the wave.

A remarkable use of the downward concrete second or tone, is as the last constituent of both the diatonic and the chromatic cadence. It forms the constituent concretes of the *falling* triad; and is used, though its effect is not very conspicuous, in the successions of the diatonic melody, for the purpose of contrast with the rising second, which, in the history of that melody was, according to the progressive method of unfolding our subject, given as its sole characteristic.

The downward *concrete* semitone is employed for variety, in the current of a chromatic melody. It is also applied to the first and second constituents of a chromatic cadence; the *radical* descent of this cadence being by the skip of a whole tone; and the downward vanish on the last or closing constituent, being through the space of that same second or tone.

In terminating the history of the downward intervals, one cannot avoid pausing for a moment, in admiration at the simple forms of the few, well-adjusted, and significant signs, discoverable in the endless intermingling and supposed complexity, of the constituents employed for vocal expression. Nor can the prophectic eye of science and taste well survey these efficient and manageable signs, without reaching to some foreknowledge of that Systematic Art of Speech, which at some distant day, must be raised upon the new and lasting foundation of Analytic Elocution. I have not extended the inquiry, nor presumptuously endeavored to apply the principles founded thereon, to

the entire detail of the subject; being contented to encourage others towards a work of greater range and precision, by setting before them what is here accomplished, in a case of supposed impossibility. For if the Coarse-Art of Popularity is not now at work, to make the Fine Arts all his own, I must hope; there will be some beautiful finishing of that system for the ordering of speech, which is here just begun. He who chooses to follow the path thus opened, may fortunately find himself among the first comers to an ungathered field; a field, unvisited and unclaimed, only because it is believed by the indolent, to be barren or inaccessible; or because the eye of irresolute inquiry has been turned from the leading star of observation, by the vain attractions of theory, and the delusive authority of Names. For what more does the phrase, 'genius for discovery' mean, than the Art of forgetting our personal selves and the praises of others; and looking broadly, closely, and perseveringly at our work? Too many of us, alas! imagine we are doing all these things, when we are only closely and perseveringly tracing our narrow path to notoriety; and hunting, sharp-scented, yet often at fault, after the favorable opinion of mankind.

SECTION XXV.

Of the Wave of the Voice.

The Wave of the voice, as briefly explained in the second section, is a continuation of the upward into the downward concrete movement. We are told by the Greeks; this function was analytically known to them. But while science did favor

them with this initial means, for further increase of knowledge, they were thriftless in the trust, and only hid their talent in the napkin. It is noticed by modern writers, particularly by Mr. Steele and Mr. Walker, under the term, Circumflex accent.

As the wave is composed of two opposite courses of the concrete, each of which may be of different intervals; and as the direction of the voice at its outset, and the number of its flexures may vary; the reader will find in the history of this sign, numerous subdivisions: but still with their details definitely described by the terms, of their intervals.

The Wave is a very frequent sign of expression, and performs important offices in speech. It therefore becomes him who is willing to turn from the falterings of an instinctive elocution, to the fulness, and precision of scientific rule, not to overlook the subject of the wave.

In order to represent this matter clearly, let the several upward and downward movements of the wave, be called its Constituents. The constitutents may then be severally octaves, fifths, thirds, seconds and semitones, either in an upward or downward direction.

Further, as the upward and downward concrete may be of varied extent, it follows that the wave may be constituted of an upward and downward movement of the same interval; or these constituents may differ in extent from each other. Thus the wave may consist of a rising and a falling third conjoined; or of a rising second continued into a falling third. These varied constructions give occasion for a distinction of the wave into Equal, and Unequal.

It will be found on experiment, that the wave with its first constituent ascending, and its second descending, has a different expression from one, with a reverse course of its constituents. Of the variations thus produced, let the former case be called the Direct wave, the latter the Inverted.

I have thus represented the wave as consisting of only two constituents. It may have three or even more; for the Direct may have a subsequent rising interval, and the Inverted, a subsequent falling one. When there are but two constituents,

it may be called the Single; when three, the Double wave. Should there be more than three, as may happen in rare and peculiar cases, to be pointed out presently, it may be called the Continued wave.

These several forms admit of various combinations with each other. Thus the equal and the unequal wave may each be direct and inverted, single and double. The double-unequal may have its three constituents dissimilar; or two of them, the first and second, or second and third, or first and third may be alike. The direct and inverted, may each be equal or unequal, single or double. The single and double may each be equal or unequal, direct or inverted.

Upon a diagram, in the second section, I have given a notation of each of these leading forms of the wave, except the Continued. As their several varieties are easily imaginable, and may, from the manner of the examples, be drawn by the pupil himself, I shall, in the following Tabular views, name, without illustrating, all the possible permutations of their several constituents: remarking here, that a limited number only, of these permutations are practicably useful in present elocution.

- Classification of the Wave.
  - Equal,
    - Having constituents of equal intervals.
      - Single,
        - Having two constituents.
          - Direct,
            - First interval rising.
              - Octave,
              - Fifth,
              - Third,
              - Second,
              - Semitone,
          - Inverted,
            - First interval falling.
              - Octave,
              - Fifth,
              - Third,
              - Second,
              - Semitone,
      - Double,
        - Having three constituents.
          - Direct,
            - First interval rising.
              - Octave,
              - Fifth,
              - Third,
              - Second,
              - Semitone,
          - Inverted,
            - First interval falling.
              - Octave,
              - Fifth,
              - Third,
              - Second,
              - Semitone,
      - As constituents throughout.
  - Unequal,
    - Having constituents of unequal intervals.
      - Single,
        - Having two constituents.
          - Direct,
            - First interval rising.
              - Octave,
              - Fifth,
              - Third,
              - Second,
              - Semitone,
          - Inverted,
            - First interval falling.
              - Octave,
              - Fifth,
              - Third,
              - Second,
              - Semitone,
      - Double,
        - Having three constituents.
          - Direct,
            - First interval rising.
              - Octave,
              - Fifth,
              - Third,
              - Second,
              - Semitone,
          - Inverted,
            - First interval falling.
              - Octave,
              - Fifth,
              - Third,
              - Second,
              - Semitone,
      - As first constituent.

In the preceding view, only the first constituent of the Unequal wave is given. Another tabular scheme is subjoined, of the second and third constituents of this wave, in all their varied forms. And I must here repeat, that these tables represent what *may* be performed by the voice, in the multiplicity of its combinations; a limited number only of which are to be regarded with reference to their practical purposes of speech.

In thus penetrating the recesses of nature, we must be allowed to describe her most minute phenomena, however presently useless it may be. Nearly all the forms of the wave here noticed, might be made designedly by a skilful effort of intonation; and perhaps are made in daily discourse, by the instinctive efforts of speech. Yet the unequal wave, as far as I can perceive, has no particular expression allotted to each of its several forms; most of the varieties here given, being only permutations of constituents, answering the same purpose. Whether these waves not specially significant with us, have ever been used to denote states of mind, or ever will be, is yet to be told. We have heard, but belief should keep a skeptic watch on hearing, that the Chinese vary the meaning of the same elemental or syllabic sound, eight or ten times, by changes of intonation. Do they draw upon the forms of the following table of the unequal wave? Under any answer to this question, the analysis of speech, contained in this Work, will enable the Phonetic Ethnologist to investigate the subject of his inquiry, with precision, and with an intelligible result.

			The first constituent being	The second constituent being either a	The third constituent being either a
Unequal Wave.	Single.	Direct or Inverted,	an Octave.	Semitone second third or fifth.	
		Direct or Inverted,	a Fifth.	Semitone second third or octave.	
		Direct or Inverted,	a Third.	Semitone second fifth or octave.	
		Direct or Inverted,	a Second.	Semitone third fifth or octave.	
		Direct or Inverted.	a Semitone.	Second third fifth or octave.	
	Double.	Direct or Inverted,	an Octave.	Semitone second third fifth or octave.	Sem. 2d 3d 5th or 8th. Sem. 2d 3d 5th or 8th. Sem. 2d 3d 5th or 8th. Sem. 2d 3d 5th or 8th. Sem. 2d 3d or 5th.
		Direct or Inverted,	a Fifth.	Semitone second third fifth or octave.	Sem. 2d 3d 5th or 8th. Sem. 2d 3d 5th or 8th. Sem. 2d 3d 5th or 8th. Sem. 2d 3d or 8th. Sem. 2d 3d 5th or 8th.
		Direct or Inverted,	a Third.	Semitone second third fifth or octave.	Sem. 2d 3d 5th or 8th. Sem. 2d 3d 5th or 8th. Sem. 2d 5th or 8th. Sem. 2d 3d 5th or 8th. Sem. 2d 3d 5th or 8th.
		Direct or Inverted,	a Second.	Semitone second third fifth or octave.	Sem. 2d 3d 5th or 8th. Sem. 3d 5th or 8th. Sem. 2d 3d 5th or 8th. Sem. 2d 3d 5th or 8th. Sem. 2d 3d 5th or 8th.
		Direct or Inverted,	a Semitone.	Semitone second third fifth or octave.	2d 3d 5th or 8th. Sem. 2d 3d 5th or 8th. Sem. 2d 3d 5th or 8th. Sem. 2d 3d 5th or 8th. Sem. 2d 3d 5th or 8th.

From a comprehensive view of this table it is manifest; there might be other methods of arranging its details. Each of the distinctions given above might be taken as the generic heads of the wave; and the others might be included as species. Thus we might take the five intervals, for heads of as many divisions. Then under each, for instance the octave, we might consider, First; the equal form of this interval, and its combination with other intervals into the unequal form; Second; its direct and inverted, and Third, its single and double forms. Or we might take the distinction into single and double for the two generic heads, and under each of these, enumerate the species, as being equal or unequal, direct or inverted: and so of any other assumed order of these distinctions.

I shall, according to the arrangement in the table, divide the phenomena of the wave into two great classes, the Equal and Unequal, and subdividing each of these by the terms of the five intervals of the scale, shall under the heads of these intervals, consider the direct and inverted, the single and double forms.

The pains taken to define the technical terms of this essay, together with the exemplification by diagram, in the second section must have rendered the idea of the lineal picture of all the movements through the scale, quite familiar to those who really desire to learn. The description of the wave may therefore be so easily understood, that without a further notation, the reader can readily imagine its various forms, as we shall hereafter apply them.

In order to understand the purpose, and expression of the wave, let us recollect that it is compounded of a rising and a falling interval, the several characteristics of which have already been described. It will therefore be found, that the wave partakes respectively of the expression of its various constituents: and further, that its continuous line of contrary flexures enables the voice to carry on a long quantity, without the risk of falling into the protracted intonation of song.

The expression of the wave in all its forms, is modified by the application of stress to different parts of its course; at the beginning, or at the end, or at the place of junction of its constituents.

SECTION XXVI.

Of the Equal Wave of the Octave.

THE Equal Wave of the Octave, is made by a movement of the voice, through its upward, and continuously into its downward interval. It may be either single, consisting of two constituents; or double, consisting of three; though this double form is scarcely used. It may also be differently constructed, by the first constituent ascending, and the second descending, forming the direct; and by a reversed succession, forming the inverted wave.

The equal wave of the octave in its single form is rarely employed in serious discourse. If used in the lower range of pitch, to avoid the sharpness of the falsette, it gives an appropriate expression to the highest state of astonishment, admiration and command. When it assumes the higher range, as it is apt to do, it loses its dignity as an impressive sign. Children sometimes employ it for mockery in their contentions and jests. Its double form has the same expression, under a more continued quantity. The reverse order of its constituents, gives a different character, respectively to its single-direct, and its single-inverted forms; for the latter by ending in an upward concrete, has the intonation of a question, through what we called the Interrogative Wave; while the former, by a downward final movement, has the positiveness and surprise of the simple falling intervals. When the direct and the inverted wave of the octave is respectively double, the rule of final expression will be reversed; for the double-direct will then end with the rising or interrogative movement.

The double form of the wave, particularly of the octave, claims attention rather as a part of our physiological history, than as a subject of oratorical propriety and taste; and may, in point of use and expression, be rather classed with theatrical outrages, and vulgar mouthings.

SECTION XXVII.

Of the Equal Wave of the Fifth.

ENOUGH has been said of intervals, to explain the Equal Wave of the Fifth. Its name is descriptive of its structure. Nor need it be shown particularly of this, nor indeed of the succeeding sectional heads of the wave, in what manner the single and double, the direct and inverted forms are made.

The equal wave of the fifth, is used as one of the means of emphatic distinction; and has therein an expression varying with its form. The equal-single-direct wave of the fifth consists of an ascending and a descending concrete; the first expressive of interrogation, and the last of positiveness and surprise. But a junction of these opposite constituents takes in a great degree, from the rising, its indication of a question, while it leaves to the falling, the full character of its positiveness and surprise. There is however, another effect of this junction, besides the overruling of interrogation. When a state of mind requiring the simple downward fifth, is grave or dignified, it is expressed by pre-joining the rising fifth; thus forming the direct wave. And further, the direct wave is used instead of the simple fall, to give time to the syllable that bears it; for should the emphatic syllable require a prolonged quantity, this wave takes the place of the simple interval, which under unskilful intonation might, in the effort to extend it, be liable to pass into the protracted radical, or vanish of song.

The inverted wave of the fifth has the compound expression of surprised interrogation, produced by the termination of its last constituent in the upward vanish. And thus, it appears; the direct wave of this, as well as of other wider intervals, retains a degree of interrogation; and the inverted, a degree of positiveness and surprise.

There is not much difference between the expression of the single, and of the double wave of the fifth, except what arises

from a change of structure by the addition of a third constituent. The double-direct here assumes an interrogative expression, from the vanishing rise of its last constituent; and the double-inverted has the meaning of surprise from its downward termination. Perhaps there is a little scorn conveyed by the double form of the equal wave of the fifth. This is certainly the case when the last constituent receives greater stress than the others. On the whole however, this double form is not very frequently used as a sign of expression.

SECTION XXVIII.

Of the Equal Wave of the Third.

The Equal Wave of the Third, in the degree of its expression, bears such a relation to the equal wave of the fifth, as the simple rise of the third bears to the simple rise of that interval.

In all its forms, whether single or double, direct or inverted, the expression resembles respectively, but in a more moderate degree, that of the different species of the equal wave of the fifth. From its less impressive character, it is more frequently employed for emphasis in the sentimentive style, than the fifth and the octave, which are especially appropriate to the earnestness of colloquial dialogue, and to the passionative intonations of the drama. It also serves, like the other waves, to extend the quantity of syllables in deliberate and dignified discourse; and to preserve, at the same time, the characteristic concrete of speech.

The equal wave of the *Minor third*, we have said is not admissible into speech; but if improperly introduced, as it often is, the effect of its inverted form does not differ much from that of its direct.

SECTION XXIX.

Of the Equal Wave of the Second.

We have now to consider the equal wave of the second, which, if ever the time for a Natural, and thereupon a Scientific System of Elocution shall come to pass, will be regarded as a very important and interesting part of intonation.

The difficulty of arranging perspicuously, the details of a subject, altogether as new to the author himself, as to his reader; and of giving a full description of parts that are elementary and closely related, but that must be successively explained, has obliged him to proceed in the manner of gradual and partial development; of subsequent addition; of anticipation; and of frequent reconsideration, which distinguishes this first, and so far, only full and instructive method of Analytic Elocution. In improving, or completing those successive arrangements of science, which through years or centuries, have been progressively extended, retrenched, and simplified; method after method has been adopted, altered, and rejected; while every subsequent observer, knowing the attempts and failure of his predecessors, has been thus enabled to supply the deficiencies, and correct the errors of former classifications. But for plan and purpose, in this offered system of intonation, there was no preceding outline either of fancy or of truth; no instructive sketches of corrected errors, to save the author from his own; and as yet, even no friendly-enmity of criticism to 'pluck' them from his pages and 'throw them in his face.' He was therefore at first, and has been, in preparing succeeding editions, obliged to ask the arduous, but willing assistance of his own endeavors, to supply his oversights, and correct his faults: too often a vain and fruitless labor.* In accordance

* What is here said of the kindly slaps of criticism is no longer literally true; thanks to the friendship of enmity; for it has corrected our over-estimate of the

with the manner of Dividing and Instructing here employed, our account of the diatonic melody, regarded only the radical and concrete pitch of the second, and its successions; thereby, to avoid confusing the reader. Other functions and uses of the concrete were therefore kept out of view. It has since been shown, that the downward vanish of a second is introduced, for the purpose of varying the current; and that for interrogative, and for emphatic expression, other intervals both rising and falling, and these united into the wave, contribute to form the full and proper expressive melody of speech. We proceed to show further, that the Diatonic Melody, this Groundwork of all the other intervals, employs the wave of the second as an important, indeed an essential constituent of its deliberate and dignified character. The reader has already learned that long quantity is necessary for executing the wider intervals and waves. When therefore the sentimentive and passionative styles are occasionally required on the diatonic Ground, they can be applied only to prolonged syllables. But as the plain narrative melody does not, along with its dignified character, convey any remarkable expression, there should be some means, for denoting this character, different both from the wider intervals and waves, which are passionative signs; and from the simple rise and fall of the second, which are suitable only to short quantities, in a quick and 'tripping' speech. These means are a prolonged quantity, on the wave of the

intellectual capacity of the old elocutionist. I may indeed differ from some of my readers, who believe that truth and justice can never lose their dignity, however they may descend to the commonality of persons and things; yet I am willing, under the privilege of a note at least, to make, if it so seems, a sacrifice of dignity and taste to a humorous thought, reminding me that in eighteen hundred and fifty-five, an English Reviewer, of limited learning, perhaps some journalized influence, and very near to total deafness, fell at last, not upon the errors of our work, but upon what he took to be its incomprehensibility; and disappointing our expectations about 'faults and face;' threw the whole work itself 'to the dogs;' not considering; how quick an ear these animals have for the high and low, long and short, strong and weak, harsh and gentle, and particularly for the barking abruptness in the human voice.

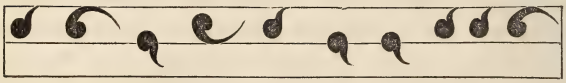
We wait to see whether trusty *Ponto*, can make more of the subject, than his distrusted Master.

second, in its direct and inverted, and sometimes its double form. In a previous section, there is an illustration, from *Paradise Lost*, of the want of sufficient length, in certain accented and emphatic syllables. I here use that instance for exemplifying the wave of the second; where the simple rise and fall of this interval is set on all the short and unaccented syllables; the direct or inverted wave, on all that are at the same time of long quantity, and accented and emphatic; and where the principle of the faint *rapid* concrete, on short and unaccented syllables is applied even to the interval of the second.

High on a throne of roy—al state, which far

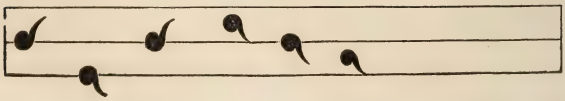
Out—shone the wealth of Or——mus and of Ind,

Or where the gor—geous East with rich-est hand



Show——ers on her Kings bar—ba—ric pearl and gold,

Sa——tan ex———alt——ed sat.



This is a fine passage of descriptive poetry: and the intonation here directed, seems, to me at least, appropriate to its character. There is great grandeur in the generic idea of the Occasion; while the language is richly associative, and the comparisons, striking and magnificent. But the description is not prompted by that excited state of mind which we distinguished, as passionative: nor indeed should it excite that condition in the mind of an audience. The subject is presented by the narrator, for dignified and grave attention. We are invited to look up at the 'bad eminence' of this royal exaltation, and behold the splendor, surrounding a super-human greatness. It is however, only the *Still-life* of the imperial Throne, and has not as yet aroused a passion. The poet, without himself stooping to overcome the beholder with the vulgar disturbance of wonder, has raised his fixed attention, to the refined and sentimentive state of admiration. For this requires no florid intonation; no wider rising and falling thirds or fifths or octaves; no semitones; no wider waves; no tremors, nor percussive accents; in short, no excessive nor extraordinary use of quality, time, force, abruptness or pitch. The diagram shows the simple upward or the downward rapid concrete, on all the short and unaccented syllables; and the direct or inverted wave of the second, on the long and accented. The feeble cadence is set on the word *gold*, as this terminates the description of the Throne, but not the sentence; which is finally closed by the falling triad: and this is made more complete, by the radical descent of a third on the syllable *tan*, forming thus the Prepared cadence: which however, in the continuation of the text, is not required. I have endeavored so to arrange the intonation, as to give variety to the current of the melody. For although the prevailing phrase of *radical* pitch is the monotone; whether the *concrete* rises or falls, or the wave is direct or inverted; yet this line is broken occasionally by the rising and falling ditone. The phrase of the monotone as here used, is strictly appropriate to that deliberate and solemn style, formed by adding what we have called the sentimentive signs, to narrative and descriptive discourse. And though we cannot,

consistently with our term, plain thought, properly ascribe *expression* to the monotone, yet we perceive, it has a remarkable character.*

Although I have referred to the necessary use of the rapid concrete, on short and unaccented syllables, in the diatonic melody; and in the sentimentive, here illustrated; yet when this style is designed to be impressively deliberate, there may be a slight extension of the time of the rapid concrete. This when cautiously guarded against drawling on immutable syllables, softens the contrast between the slow and rapid quantities, gives a varied unity to the vocal current, and smoothly extends and leads the concrete towards the wave. And this under the impressive subsonorous fulness of the orotund, will at some after time, give to the then instructed speaker himself, and his enlightened audience, that intelligent satisfaction, which must surely flow from the analytic and esthetic principles of an exalted style of epic, dramatic, and God-with-Nature adoring elocution.

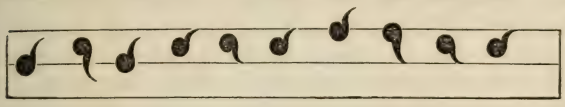
I am left so *alone* with my subject, that it is social even to imagine a *companion*. I therefore suppose the reader may with me, recollect, that the immediate succession of the rising and the falling ditone, forms what was called the phrase of Alternation. When this is employed in a current melody, the constant variation of the radical pitch, together with a short syllabic time, and a use of the simple concrete, broadly distinguishes its effect, from that of a long quantity and the monotone, in the preceding example. The following notation of the description of Abdiel's encounter with Satan, in Milton's Sixth

* Sometimes a subject is more clearly viewed, in the broad light of its contrary. Let our extract then be read in the Falsette, with every kind of interval and wave, mingling as if they had been given us, only to run up and down the voice, and tumble over syllables, without a steady regard to thought or expression. Such outrages always suggest contrasts; and we close our ears upon the nuisance, to imagine the lines, uttered in a full orotund, with a well adjusted intonation of the diatonic melody, by a Garrick or a Booth. It may perhaps be too ludicrous an illustration, even for a note: but just think of that reverentive Anthem; 'Before Jehovah's Awful Throne,' sung by a single Soprano, with the accompaniment of a fife and a violin!

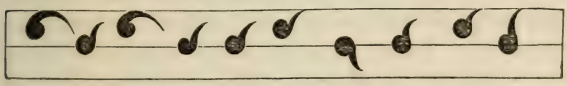
book, will illustrate the *character*, we must not call it the *expression* of the alternate melodial phrase.

So say—ing, a no———ble stroke he lift—ed high,

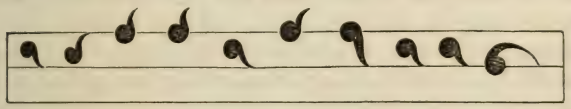
Which hung not, but so swift with tem—pest fell



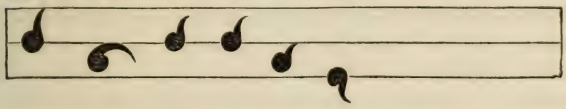
On the proud crest of Sa——tan, that no sight,



Nor mo—tion of swift thought, less could his shield,



Such ru———in in—ter—cept.*



On comparing this with the preceding diagram, we find a predominence of monotones, in the former, and of the alternation in the latter; the line of the monotone in the former, being

* The three early editions of 'The Philosophy of the Human Voice' have the epithet *quick*, instead of *swift thought*. How this oversight occurred I cannot tell; yet it was not until comparing, for the fourth edition, our examples with the originals, that I discovered the error. For my own reading, I might draw reasons, both from intonation and from rhetoric, why I regret the discovery. But this does not concern the criticism or taste of others.

broken by an occasional ditone; and the alternation in the latter by an occasional monotone. In the example before us the active character of the description, assumes a varying radical pitch; while the ear and taste of the Poet furnish a phraseology suitable to that character. Consistently, as it seems to me, with the language, and with the rapid energy of the occasion, I have set the wider interval of the third, only on four syllables; and the wave of the second, on four: nor should these intonations have more than a limited quantity. The Fourth or Feeble form of the cadence is set on the last syllable of *saying:* since the phrase, as the sequel to an antecedent declaration, is slightly terminative. All the rest of the intonations are simple rising and falling rapid concretes, and are thus accommodated to the drift of the description. The earnest purpose of the action does not allow a full and reposing cadence on *intercept.* I have therefore used a tripartite form, and given the first two constituents, rising concretes. There is a wider *range* of pitch in the melody; for though the radicals are still proximate in their successions, their course embraces a greater extent on the staff, and thus produce a lively contrast with each other. Now all these conditions give to the lines before us, a character very different from that of the former example. A prevalence of the monotone here, might perhaps represent the dignified courage, and calm security of an aggressor confident of success; but it would be misapplied and faded coloring, for the ideal picture of hurried watchfulness and dreadful expectation, which the description of this descending impetus is calculated to excite. It is true, the above lines are only *descriptive* of a super-human action. But it seems to be a rule of sympathy in such cases, that he who describes, should himself, to a degree, take on the state of mind, which he endeavors to excite in others, by his own verbal picture of the scene.

The former of the above illustrations, is purely in the diatonic melody: and though the latter is strictly descriptive, still its character either calls for, or admits the rising and falling thirds assigned to it; while at the same time it affords an exam-

ple of the introduction of wider intervals into the diatonic current. Others may think, that still wider intonations might be employed. Let it be as they wish. I am endeavoring to set-forth the principles of an art, not to oppose the free-will of Taste in the thoughtful application of them. In any case however, a difference of opinion on the last example may serve to show how difficult it is, nicely to divide the expressive, from the *non*-expressive in speech.

What is here said of the use of the direct wave of the second, in adding dignity, reverence, and solemnity to a diatonic melody, is also true of its inverted form.

I am not aware that the double-equal wave of the second has a character different from that of its single form, except what may arise from extending the quantity of syllables. Indeed, an unusual prolongation of quantity in the diatonic melody, instinctively produces the double wave; since the voice may take this serpentine course, through the *second*, without producing any unpleasant snarl, similar to that of the double wave on some of the *wider* intervals.

There is what we called a Continued wave, or a progress of the line of contrary flexures beyond the term of three constituents. It is only on the time of an equal wave of the *second* in a diatonic melody, and of a *semitone* in the chromatic, that this continued extension, if at all, is allowable. For should some extraordinary state of reverence or other solemnity require an unusually long quantity; and should the time of the syllable not be exhausted, when the voice has passed through the three constituents of the double wave; it must if still continued, necessarily be carried-on either in the note of song, or through further flexures of the wave. When it takes the course of the flexures, the bad effect of the former case will be avoided; nor will this multiplied repetition of the rise and fall, through this small interval of a tone, produce any positive or unpleasant impression.*

* It may be asked here, why, if the voice can be thus prolonged on a continued wave; should the length of syllables, as stated in our fourth section, be restricted? The extreme prolongation, in the above case, is made on a *single*

I have ascribed an importance to the subject of this section, because it is the foundation of a very general principle in elocution. The reader will now perhaps admit the propriety of our distinction between the effect of a narrative melody formed by a varied rise and fall of the voice through the interval of a tone; and the effect produced by the occasional introduction of other and wider intervals, constituting what was distinctly called Expression. Now, very few speakers are able to execute this plain melody, in the beautiful simplicity of its diatonic construction. Some constantly use throughout their current, the simple rise of a third, a fifth, or a semitone, or give every emphatic syllable in an impressive form of their waves. Perhaps these faults proceed from an ambitious attempt to effect a greater degree of dignified expression, or variety in the simple melody, than the speaker is able to accomplish by the second alone. In this attempt he employs some of the wide and exceptional intervals, and thus produces false and monotonous intonation. For the remarkable effect of the expressive intervals cannot be unduly repeated, without offending a well instructed ear. While the simple and unobtrusive second, may be continuously used without producing a like disagreeable uniformity: since changes of the simple rising and falling second, of the direct and inverted equal wave of this interval, together with a judicious use of time, and radical pitch, afford sufficient variety to the diatonic melody, without destroying its characteristic plainness.

It is the mental grandeur represented in the first of the two preceding diagrams, that under the Old Elocution, would dispose a Reader, in mistaking words for things, to endeavor to express that grandeur, by what he might choose to call grandeur

tonic or subtonic element; and we said in the same section, that a syllable consisting of a single tonic might be indefinitely prolonged; whereas proper syllables are the product of certain *combinations* of the elements; and these by their position, in our language, arrest the syllabic impulse. The syllables *all* and *ame* might indeed be continued during the whole term of expiration; but it would be on one alone, of their respective elements; and thus the instances are not embraced in the general law of syllabic combination, or are only exceptions to it.

of voice; and thus, by an improper use of intervals of *great extent*, for the representation of *greatness* of thought and passion, to become pompous and affected. But the new School of Nature tells him that grandeur of thought in Elocution, is signified, like grandeur in all other arts; by a Unity, which must be both Great, and Uncommon.

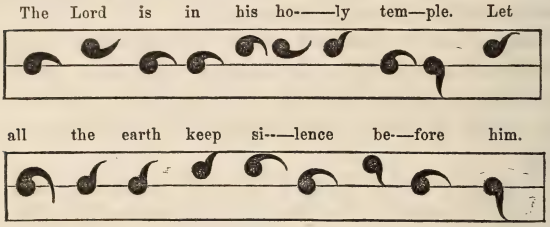
Unity, which of itself is a primary essential of grandeur, is denoted in the voice, by a continuation of simple concretes and waves through limited intervals; the melody being varied so far only, as not to destroy the similarity of its character as a whole.

Greatness of vocal Unity is denoted by gravity of pitch, extension of quantity, the fulness of an orotund quality, and by a deliberate and distinct articulation.

An Uncommon vocal Unity is shown by a continuation of an elevated vocal style, whether of grandeur or elegance, but unusual in the habits of the popular mind and ear.

All these vocal signs, characterize a deliberate, dignified, and self-possessed execution of that form of Diatonic Melody, which, according to our Divisions, inexact as they may be, I call the reverentive or sentimentive drift; intermediate between the purely Thoughtive and the Passionative. And here we may remark, of every character of intonation, as of every style of Writing; that it is not a general use of wide and winding intervals in one case, and of strange and high-sounding words, in the other; but of appropriate intervals for states of mind in the former, and of 'proper words in their proper places' in the latter; which respectively produces the purity, propriety, precision, truth, dignity, force, freedom from affectation, and the like impressive and satisfactory effect in each. The English Church service furnishes throughout occasions for the use of the most deliberate, dignified, and solemn character of the speaking voice. The gravely thoughtive and reverentive state of mind, in its exalted subject; the brevity of style, so essential to the representation of that thought and reverence; with the unaffected, yet impressive structure of its saxon-worded rythmus; all contribute to a prevailing and serious unity, to a

simple grandeur of utterance, altogether undisturbed by passion, and to a dignified Drift, never perhaps found in any other narrative, directive, and suppliant form of composition. Let us take its solemn opening.



The current of this notation is throughout diatonic, except, *all*, which has the unequal-direct wave of the second and third, or it might be the fifth. It is seen that some of the short and unaccented syllables have a moderate length of wave; thus to give to the whole, the fullest degree of dignified prolongation: in this extension however, the reader must use his taste and discretion, to prevent awkwardness or affectation. Of the two sentences, the feeble cadence is set at the first, and the Full, closes the last.

No one without inquiry on this subject, can be aware of the unpretending yet dignified force, the diversified succession, and severe simplicity of the diatonic melody, when conducted on the principles of the radical change, formerly laid down; and varied by the appropriate disposition of the single rise and fall, the direct and inverted wave, the degrees of quantity, and certain forms of stress to be described in a future section. Upon the vocal level, so to speak, of this melody, the occasional expression of the wider intervals comes with all the effect that variety of impulse and measurable contrast must necessarily produce. Whereas he who is constantly dealing out his semitones, thirds, fifths, and octaves, allows no repose to the ear; and when the real occasion for their expression occurs, the sensibility to their emphatic application is exhausted.

SECTION XXX.

Of the Equal Wave of the Sémitone.

THE chromatic melody was formerly described as a succession of radical and vanishing semitones; and it was even then stated, that a continuation of the rising into the falling interval is used for repeating the plaintive impression of the simple concrete, and for adding length to the quantity of syllables. This wave is remarkably distinguished by its peculiar and attractive expression. Its direct, inverted, and double forms have necessarily, by repetition of the interval, greater plaintiveness and dignity than the simple rise; and at the same time furnish means for diversifying the current melody.

A mingling of the reverse forms of the wave, is employed in the chromatic melody; for the continued repetition of this remarkable interval, and the frequent occurrence of the phrase of the monotone, make it desirable to vary the impression of the melody, without destroying the essential character of its plaintive constituents. Now this is accomplished, if I am not overnice in the distinction, by an appropriate disposition of the direct and inverted wave; these contrary movements having a slight difference, perceptible to me at least, on comparative trial: for the effect of the simple rising interval being slightly different from that of the falling, the varied final constituent gives, though faintly, its character, respectively to the reverse forms of the semitonic wave. It is to be observed however, that while the difference between the direct and the inverted waves of the *wider* intervals is expressively marked; the difference between the direct and the inverted waves both of the *tone* and of the *semitone*, though distinguishable, yet contributes but slightly to variety, in their respective melodies.

On the subject of this and the preceding section, it is worthy of remark, that whenever a good reader expressively prolongs the quantity of his syllables, and surely no one can read well

without this use of quantity, he does instinctively employ these waves, in all deliberate and solemn utterance; while on the other hand, his voice assumes the simple rise and fall of these intervals, without the continuous flexure, in delivering those gayer and more energetic states of mind that naturally suggest a shorter time of syllables, and a more rapid pronunciation.

If these then are the spontaneous and satisfactory efforts of the voice, on two such important points, it may be asked; why we should labor, so deeply in search of principles, that brought into practice, would be no more than the fulfilment of the instinct of speech. I have said, these points of intonation are accomplished by a good reader, if there can be a *good* or finished reader, without the educative means of science; one to whom nature has given a mind, and sensibility, to assume the thought and passion of an author, and the vocal power to represent them with propriety; by one who, when he feels the uneasiness of error, will give even painful industry for its correction; and who, in his self-directed labors, is unconsciously following the order, and effecting much of the purpose of scientific analysis and rule.

But how shall he find out, or preserve his way, who has not this native 'grace' of improvement; who searches after right, without knowing what is wrong; and who copies both the faults and merits of an individual example, instead of reaching forth, under the direction of broad-founded precept, to gather excellence by discriminative selection. It is to such a person that a development of the constituents of speech becomes indispensable. To him the fulness of history, the strictness of definition, and the diffusive light of system, afford those aids, which the eagle-eye of observation, and the sure-winged thrift of a well-provided and unincumbered intellect, in bearing itself from instinct, up towards science, may not essentially require.

SECTION XXXI.

Of the Wave of Unequal Intervals.

THIS term denotes a vocal movement, by contrary flexures, with constituents of different extent. Thus, if the voice rises through a second, and then in continuation falls through a third; or falls through a given interval and rises through a different one, it is called the Unequal Wave.

It will at once be perceived; there is a direct and an inverted, a single and a double form of this wave; but a consideration of the details of the several forms, as named in the Second Tabular view would be practically useless except their respective expressions could be definitely assigned. But the recognized varieties of its expression bear a very small proportion to its multiplied species. It embraces wonder, positiveness, and interrogation, in different degrees, according to the extent of the interval and the direction of its last constituent. I cannot however, particularly ascribe to the forms of the unequal wave, any expression, except that of strongly marked scorn, and other mental states of like character and force. Though these states are in a slight degree conveyed by the curling of the *Equal* wave, and even by the *simple* rising, and falling fifth, and octave, when much stress, or an aspiration is laid upon their vanishing extremes; yet the most striking sign of contempt, and of other related states, consists in a wide variation of the constituent intervals of the wave; especially if the wave is double, with the intonation strongly aspirated, or with what shall be described hereafter, as the Guttural Vibration on its final concrete.

This wave of unequal intervals is employed for the stronger, and generally exaggerated passions of the drama, and in the peevishness, and colloquial cant of common life; but it should be rarely used in the moderate temper of the greater part of

elevated composition. It has a vulgar earnestness, and a quaint familiarity, that render it adverse to a grave or graceful design of speech.

When the expression of scorn is required on an occasional word, in a current melody of dignified or solemn discourse, it is under the direction of propriety and taste, generally made by stress and aspiration, on the simple rise or fall of the third or fifth; for this conveys a more moderate degree of the passion; at furthest, the expression is not to be carried beyond the aspirated structure of the single-equal wave.

There is a peculiar expression of the unequal wave, described in the section on Chromatic melody, forming an exception to the general character of scorn, above ascribed to it. I refer to its employment for chromatic interrogation. In this case it is necessary to give, on the same syllable, both a plaintive and an interrogative expression; and this can be accomplished, only by subjoining to the last constituent of the equal-direct wave of the semitone, or to the last constituent of its double-inverted form, the rise of the third, or fifth, or octave. But this, and other forms of the unequal wave, cease to be expressive of scorn, by withholding the aspiration, and the guttural vibration from their last constituent.

The unequal wave may form the cadence of a chromatic melody, on one syllable. In this case the voice rises through the interval of a semitone, and then in continuation descends concretely a third or fifth to the close. This intonation however, on account of its peculiar expression, is unsuitable to the general character of repose required in the cadence. From the character of its constituents, this form of the wave, particularly if enforced by stress, denotes the state of plaintive or querulous surprise: and consequently, is admissible on the last long quantity of a chromatic sentence, only when it conveys this state of mind. Should the stress be increased with an aspirated close, it would give the expression of querulous scorn.

As all the forms of the wave especially require syllables of indefinite time, it is obvious; why long quantities are necessary for reaching full dignity of speech, since these alone are

capable of bearing the wave; dignity of expression being an effect of the wave of wider intervals, on gravely emphatic words, and of the wave of the second and semitone, in the respective currents of the diatonic and chromatic melody. With the light of this principle, the reader may see on what defensible ground, it was formerly maintained, that the majestic movement of the first line of the second book of *Paradise Lost*, is shocked by the limited and insufficient quantity of the word *state*.

High on a throne of Royal *state* which far

All the accented syllables of this line, except *state*, are of indefinite time, and will bear the equal wave of the second. The same is true of nearly all the syllables in the three succeeding lines of the text: and with the exceptions here alluded to, the whole is admirably fitted, by its time, for the vocal representation of this magnificent description, by the Poet of unsurpassed Sublimity.

From inattention to this subject of quantity, it often happens that poets use syllables of immutable time, in emphatic places that call for the expression of the wave. The following example, cited in the eleventh section, will now be better understood.

And practis'd distances to cringe, *not fight.*

The scornful exultation, conveyed by the words *not fight*, here requires a form of the unequal wave on each; but from the limitation of their quantity, this movement cannot be employed, without a remarkable departure from correct pronunciation.

In speaking of the various ascending and descending concrete intervals, it was shown that a similar, though diminished effect of intonation is produced by the leap or change of the voice, from the radical line of a concrete, to the pitch of its vanish, without passing through the intermediate space. Now since the wave is only a *junction* of the concretes of its constituents; it might be supposed that some expression analogous to the *effect* of a concrete wave, may be produced by radical changes to the extremes of its flexures. Such a correspondence may be

effected on some of the forms of the wave. Thus in the case of the immutable words *not fight*, an approximation may be made towards the required expression of the continuous concrete, by giving *not*, at a discrete fifth above the line of the current melody; then returning discretely to that line on *fight;* and finally, rising on *fight*, from that line, with the rapid concrete of a third; thus producing a kind of *discrete imitation* of the direct-double-unequal wave of the fifth and third. For if we suppose the radical of *cringe*, to be on a line with the current melody; and its concrete to be carried from that radical place, through the points of the rising and falling discrete fifth above mentioned, it will, with a final rapid vanish of the third, form such a wave. This discrete intonation by a wider interval, comes much nearer to the expression of contempt, designed by the exultation of Satan, than can possibly be reached on the triad of the cadence, to which the voice is prone, in this case, from the short time of the syllables, and their position at the close of a sentence.

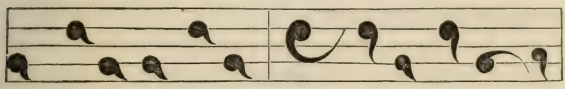
Another example, given in the eleventh section, may still further illustrate this design to convey by radical changes, though in a modified degree, the expression of a wave of equal intervals, when a limited syllabic time, renders its continuous or concrete movement impracticable.

> Faithful to whom, To thy rebellious crew?
> Army of Fiends, *fit body to fit head.*

The words here marked in italics, convey ironical admiration, contempt, and scorn, and should be intonated by an alternate skip of radical pitch through the rise and fall of a fifth. That is, with *fit* on the line of the current melody, take *bod*, by radical skip, a fifth above *fit; y* again at the current line, a fifth below *bod; to*, also on the current line; *fit* a fifth above this last; and finally *head* a fifth below, at the current line: observing, that with the radical skips, there is still a feeble and rapid downward concrete of the same interval, on all the syllables. I offer in the following diagram, two notations; one of the *discrete* changes proposed for the Poet's phrase; another,

with the same number of words taken, as well as I could compose them, to represent something like the character of the Poet's short-timed phraseology; and with sufficient quantity to bear the concrete, and the wave.

Fit bod--y to fit head. Well paired with all thy sins!



The First of these notations is *described* above: though here the rapid downward concrete of the third is, by a mistake, put for the fifth. In the Second, the word *well* has the inverted wave of the fifth, with its rising constituent, expressive of a sort of admiration, ironical it must be, at Satan's preposterous claims to an honorable faithfulness. I say nothing of a slight tremor on this rising constituent, to show the exulting scorn of Gabriel; nor of any form or degree of quality and stress, for the impressive display of the whole phrase. After the lighter sneer has thus been intimated, the rest of the words convey a positive assurance on the part of the speaker, of the truth of the contemptuous comparison, and should therefore have the conclusive intonation of the downward intervals. *Paired* has the falling fifth; *with*, the feeble and falling rapid concrete of a third, on the line of the current melody; *all*, a positive downward fifth, from the hight of that interval above the current; *thy*, a direct unequal wave of the second and third; and *sins*, a feeble cadence to close the phrase. Now in all this, there is but the plain intelligible up and down of the voice without assistance from any *occult quality*, emanating from that *soul* of the Elocutionist, which has never yet been seen, scented, touched, tasted nor heard. In the first of these ways only, that is by marking the extremes of those intervals, which, upon extended syllabic quantity would be given as a wave, can that open eye of wonder, and snarling of scorn, be substitutively executed. Yet even with every assistance from the radical skip, a reader, if he possesses the power of an educated elocu-

tion, must still find it vexatiously restrained within these words.

We have had occasion to apply the term simple to the unflexed concrete, to distinguish it from the wave. The above example of intonation on immutable syllables, suggests the antithetic use of the terms, concrete, and; inconsistent as it may appear; *discrete* wave.

It has been shown, that in the purposes of speech, two forms of the simple concrete, the slow and the rapid, are respectively required for long and short quantities. It was early a question with me, whether a *rapid* movement, through the *wave*, is discernable on an immutable syllable. Time and motion together with matter, are the great agents, in perpetual creation; and in their labors, strive at the greatest and the least; but are still respectively as untraceable in their minuteness, as illimitable in their broad extension. There is then nothing inconsistent with their functions, in the idea that an instantaneous and perfect movement of the wave, may be executed on the shortest syllabic quantity. Yet to me it is not obvious: and though I would not, with the scholastic axiom, say; there is no logical difference between the imperceptible, and the 'non-existent;' still, by inference, the wave that cannot be heard, must be useless in speech. I leave the question therefore, not for the endless disputes, but for the observation, and for the determinate Christian 'yea or nay' of others.

Let me here recall the attention of the reader to the subject of syllabication. It was shown, that the construction of syllables is governed by the radical and vanishing movement; that the course of syllabic sound is limited by the extent of the upward and downward concrete; and further stated that the prolonged and perfect syllable is practicable upon another form of pitch. We are now prepared to hear that the unbroken current of the voice, may be carried through the contrary flexures of the wave, on tonic and subtonic elements, without destroying that singleness of impression which forms one of the characteristics of a syllable.

This may be briefly explained by what was said on the subject

of the alphabetic elements. The wave is a continuous sound, and consequently affords no opportunity in its course, for the outset of a new radical, which, with its following vanish would produce another syllable. For it was shown that an interruption of the concrete, whether made wilfully by pause, or necessarily by the occurrence of an abrupt or an atonic element, is unavoidably the end of one syllable, and the preface to the beginning of another.

After the description, thus far given of the individual functions of the speaking voice, we may take a more comprehensive view of the subject, by Recapitulating the account of these functions, as they appear in the connected current of discourse; and thereby show them in the joined relations of synthesis, as well as in the separate individuality of decomposition.

We speak with two purposes. First, to communicate ideas, or thoughts, apart from passion. And Second, to express ideas and thought with passion. According to that difference, the voice should have a different set of signs, for each of these purposes: and this, upon inquiry, is found to be the case. As it is difficult, if not impossible, to draw a strictly dividing line between simple thoughts, and what are called passions; so the vocal signs, severally representing them, cannot be clearly divided, in arrangement. I have however, in previous parts of this essay, marked out a practical distinction, founded on the more obvious difference of the cases. For the plain narrative of unexcited thought, we employ the Diatonic melody.

This melody, consists of the simple concrete rise of a second or tone, varied by the simple downward concrete of the same interval; of a radical pitch changing through its several diatonic phrases; with an occasional emphasis of force or abruptness, as the sense requires; and a termination of the melody by the descent of the cadence. The grace and refinement of speech in this case, is largely dependent on that equable-concrete structure of the radical and vanish, which displays a full and well-marked opening of the concrete, and a gradual diminution

of its force. These are the constitutents employed, and this their disposition, for narrative, and plain description: and generally, if such subjects, as the definitions of astronomy, title-deeds of property, and gazette advertisements, are not read for the most part, in this style of intonation, the effect will be unsuitable to their passionless thoughts.

In the above described condition, or first form of the diatonic melody, the movement is supposed to be with a tripping step and a short quantity. If however, the state of mind should be more serious and composed, an increase of quantity in the accented syllables, together with a general slowness of utterance will be assumed: the concrete still continuing in its simple rise or fall: thus making another condition of the melody, though still purely diatonic.

Should this deliberate state be further raised into solemn dignity, the melody will assume, on extendible and emphatic words, the use of the direct and inverted wave of the second, together with an occasional rising or falling third or fifth or their waves, and some moderately expressive form of the other modes. Here then, the thoughtive and the passionative characters meet, and produce what we called the reverentive or sentimentive style. Much of the Church-service should have this plain and yet remarkable intonation. It conveys in full the mental state of august composure, solemnity and veneration. A proper management of the contrary courses of its waves, together with an occasional radical skip, of a third or fifth on immutable syllables, gives sufficient variety to the melody; while it avoids the effect of unusual force and of more impressive intervals, that would overrule the self-possessed ease and grave simplicity of this unobtrusive utterance. This form of melody includes the means for producing that graceful dignity of voice, which is in vain attempted through the breadth of '*o's* and '*aw's* in mouthing; through strong percussive accents with long pauses; the waves of wider intervals; and that heartless affectation which passes without motive or rule, in unexpected transition from the strongest cushion-beating emphasis, or

stage vociferation, to the attempted significancy of a mysterious whisper.

Although the melody of speech is thus represented as consisting, exclusively of the concrete second or tone, severally, under a short and a longer quantity, constituting the purely diatonic; and again as consisting of the waves of the second, with the occasional use of some other forms of voice, constituting the Reverentive; yet in any case, we are to consider the diatonic melody as the general ground, on which the forms of all the modes of intonation, time, quality, abruptness, and force, are to be employed for the higher degrees of emphasis and expression. And this brings us to the division properly called, Passionative.

This passionative style expresses the most vivid and energetic state of mind, commonly called Passion, under all its degrees, from the sentimentive, to that of the highest mental excitement. Its signs are taken from the most impressive forms of the five modes of the voice. But these impressive signs are only applied occasionally to emphatic words and phrases; and not so generally as the second in the diatonic current. Though even this is frequently broken by some expressive interval. Thus showing, what has more than once been stated, that we cannot draw a strict line of separation between the intermingling styles of melody. It will be shown, in a section on the Drift of the voice, to what extent, phrases and sentences of expressive intervals may be introduced.

The distinction between diatonic and passionative speech is of such ruling influence, that we may again draw particular attention to it.

In the act of Reading and Speaking, there has been, with the greater part of us, so promiscuous a mingling of all the forms and varieties of the modes of the voice, without regard to what we now know to be a natural and necessary distinction between the thoughtive and the passionative states of mind, and between the signs which respectively denote them; that it is difficult, at first, not only to perceive the difference of these two sets of signs, but even to bring the mind to allow, there can or ought

to be this appropriate distinction. When however, attention is once awakened by classification and nomenclature, the difference becomes marked and habitual with an instructed ear. But how is this to be recognized by him who has not the opportunity of being directly taught the difference in the two cases? It may be done indirectly, through the usual perceptions of his ear. Certainly, no one who has given the least attention to the elocution of the Stage; or indeed to any other elocution, and even to conversation; can have failed to perceive the difference, though he never named it, between a deliberate, grave, and dignified utterance, and one of a plaintive, querulous, interrogative, or lively character. Now the former is the narrative, diatonic, or thoughtive, and the latter, the sentimentive or passionative style. Let the pupil then imitate these so widely different styles of speech, until they become familiar to his ear, and under the discriminative command of his voice; and with a knowledge of the intervals of the scale, he will perceive, that as far as regards intonation, the narrative, thoughtive, and dignified utterance, consists of the simple rise or fall of the second, on the short; and of the waves of the second, on the longer syllables. When he is familiar with the audible effect of this plain diatonic melody, he will begin to recognize the state of mind that attends it: and then the whole difficulty of discrimination will be overcome: for it will be found, there is as clearly a consciousness of this *thoughtive* state of mind, as there is a consciousness of that of *passion*. Thus when the natural association of thought with vocal sign is not overruled by false expression, this plain thoughtive state of mind will call up the plain diatonic melody, as an excited state of mind will call up the passionative style of melody. With attention to this *natural law*, there will be a readiness in executing the plain, as contradistinguished from an expressive intonation, without a confusion of their respective purposes, as we hear it, in the great majority of readers. If I may state my own case, I do not, on an occasion for using the plain melody, direct my attention especially to each of the rising and falling seconds, and the waves that constitute it: but having previously learned the

detail on which the distinction of style is founded, I bring up, or affect, or find myself in, the thoughtive state of mind; and from the instinctive operation of mind on speech, I do not, or cannot without violence to my natural or acquired Elocution, speak in any other way.

There is one expressive interval of the scale; the Semitone, sometimes employed on single words, and expressing complaint, pity, tenderness, or supplication; but more generally on phrases, and sentences, and throughout discourse. This is called the Chromatic melody; and like the two varieties of the Diatonic, its current is either in the rise or fall of the simple interval, for deliberate grief; or in the equal wave of the semitone, under its direct and inverted, its single and its double forms, for a more prolonged expression. Some parts of the Church-service, containing words of complaint, penitence and supplication, call for this dignified wave of the chromatic melody. From the marked expression of the semitone, its melody never has the Thoughtive condition; but is always either Sentimentive or Passionative.

Other constituents contribute to the means of correct, elegant, and expressive speech. These were considered under the terms, Quality of voice; Variations of radical pitch on its different melodial phrases; Pauses, with the proper intonation to be used at them; and Grouping, or the means of impressing on an auditor, more definitely, the syntactic relation of words and phrases, by means of pause, emphasis, and the varieties of time and force.

This summary includes the constituents thus far enumerated, which enter into the composition of melody. Some important functions, yet to be described, will furnish us with other expressive signs.

SECTION XXXII.

Of the Intonation of Exclamatory Sentences.

THE downward concretes, and the wave, are variously expressive of surprise and admiration; and as these, with like states of mind, are represented by what is called Exclamation, I shall point out some of the principles that seem to govern the use of these intervals, in Exclamatory sentences.

Beyond a general admission of the existence, and of the expression of the 'tones of the voice,' or what we call intonation in the Art of Speaking, this important function has, strangely, received no further notice of its forms and uses, than that vaguely signified by the common 'notes' of Interrogation, and Admiration. But as these notes imply only some undescribed peculiarity of voice, without being employed according to system or rule, they can be considered as no more than grammatical symbols to the eye. The indefinite state of knowledge, with regard to the intonation of these forms of speech has been further confused by the vague uses of their symbols. For we find the note of interrogation often applied to what are really interjective, or argumentative appeals; and what, by the light of inquiry, may be shown to be strictly exclamatory.

In the section on interrogative sentences, it was shown even in the questions there exemplified, that the *downward* intervals and the *wave*, are often necessary for partial, and occasionally for thorough intonation. Had the reader been prepared, by previous description of the character of these forms of pitch, it would there have been more particularly shown; that some questions with the grammatical form, are made *altogether* by these downward movements. He may therefore now be told, after what has been said of the positive expression of the falling intervals, that whenever a question grammatically constructed, employs altogether the direct wave, or the simple

downward movement, the interrogative character is lost in that of the positive state of mind, which requires these adopted intervals.

Interrogations which employ, exclusively, the downward intervals and the direct wave, are in their meaning, what we severally called; Questions of Belief; and are variously; Appealing, Argumentative, Exclamatory and Imperative questions.

In all these cases, except the imperative, there is a certain belief in the interrogator, of an expected acquiescence on the point of the question; and our perception of this belief is founded on the facts, reasons, and influences, that affect the meaning of the question, and that are to be gathered from the action, or discourse; constituting what we called the Collateral grounds of indication in a question.

In the want, at this time, of a precise and divisional nomenclature, we are obliged to take the term, Question of belief, with a latitude of meaning, between a simple intimation by the inquirer, of his knowledge upon the subject of the question; and his full assurance that the answer must accord with the hopes and expectations which prompted the question. And we learned in the seventeenth section, that the negative question varies in the degree of its belief, from the slightest assumed idea, to the fulness of a triumphant inquiry: while it employs, according to that degree, the various forms of a partial interrogative; with a wider downward interval, and a wider direct wave. But the questions reserved for this section, imply their belief, to a degree that calls *universally*, for a thorough and positive downward intonation.

I have therefore included the four above named species of interrogation under the present head of Exclamatory Sentences; for these require the same downward forms of pitch. It will be difficult however, to draw a precise line of separation between the pure interrogation of the rising intervals, and the grammatical question with a downward positive movement. And though we may not be able to make the points of their near resemblance, a matter of exact discrimination, we may still describe and arrange their manifest distinctions.

The Appealing Question. In this interrogatory, the state of mind of the speaker is in most cases, that of positive conviction. For no one ever appeals, but with the expectation of judgment in his favor. The appeal is put in a questionary form, either with a persuasive deference, or with cunning sophistry, as a leading idea towards the required decision. Now the real or the feigned belief of the interrogator produces, in questions of this kind, the same downward intonation which positive assertions require. I say the reference of these questions is made, rather for a confirmatory, than for an unbiased decision; and this is more clearly exhibited in the forms of poetical appeal to the will of Heaven. For this implies the highest assurance on the part of the interrogator. Thus in the fourth act, and second scene of *Julius Cæsar*, Brutus says;

> Judge me ye Gods! *Wrong I mine enemies!*
> And if not so, *how should I wrong my brother!*

Here are two appealing questions, not addressed in the doubt of inquiry, and with anxiety for a reply, but with the full expectation of a favorable answer. The words in italics therefore properly require throughout, the downward intonation; for in truth, the sentences are exclamatory.

There is a fine example of this question, in *Hamlet;* where the Prince comes upon the king, at prayer, after his penitent soliloquy.

> Now might I do it, pat, now he is praying;
> And now I'll do't; and so he goes to heaven:
> *And, so, am I revenged?*

The last line is an appealing question of belief, to the speaker's own sense of retributive justice. The intense seriousness of Hamlet, does not allow this question to take the more cheerful intonation of the rising intervals; but calls for the gravity of a strong downward expression, which may be applied in this manner. With a slight pause after *and*, and *so*, give to the first of these words, a forcible emphasis of the falling fifth, or octave; and to the second, a direct wave, of either of these intervals; the rest of the sentence having a downward intona-

tion, with the tripartite cadence, and a strong emphasis on *am* and on *venged.* Hamlet satisfies himself, that sending the king to heaven, by killing him at prayer, would not be revenge, but 'hire and salary,' on his part; and grace and 'salvation' to the king. And the positive belief on this point, directs his question; And, so, am I revenged? *And*, is here to be taken as an illative particle; *so*, as an ellipsis, for; *by so doing.* The meaning of the passage may then be amplified thus: Now, might I do it (*kill him*); and now (*while he is at prayer*) I'll do't; and so (*by killing him at prayer*) he goes to heaven. And so, (*but by so doing*) am I revenged? or, (*by so doing am I, therefore revenged?*) This full phraseology requires no special aid from intonation, to show the thoughtful vengeance with which Hamlet questions the connection between cause and consequence, and thus justifies his appeal. When the sentence is reduced to its textual brevity, the emphasis of a positive intonation is necessary to assist the grammatic feebleness, if not to clear up the obscurity of the elliptical construction.*

* The 'Acting Drama' always omits this Scene of *Hamlet.* It must have been intended by Shakspeare, though its time is not yet come, to be a fine occasion for *two* accomplished Actors: and when education shall take the place of jealous 'Genius,' two, and many more, will act safely, if not kindly together. But the Theatre, under its present, I would say *System* of elocution; if it had one; can with all its conjurations, draw-down from the firmament of 'Histrionic Inspiration,' only rays enough, in its nightly wants, to form one solitary Star; which is at once made stationary in its powers, by becoming the sole centre of admiration and applause. And then the Poet, by eking out barely one character for his Play, having fallen down to this poverty of the Stage; and suiting his ideas and words to the Actor, they have both agreed to travel together, for a joint support.

A system of any kind, that can furnish only one great Leader in its affairs, whether of thought or action, must be a bad, a wrong, or a very imperfect system; since it proves the Master to be but an Accident; and an accident happening within a rule must always be either an oddity or an imperfection. A good system makes the intellect and the hand equal, among the studious and competent; or, under a brotherhood of knowledge and principles, allows a difference only in their degrees of excellence. We have numbers without number, of Geometers, Arithmeticians, Chemists, Mechanics, and even common Workmen; and we hope that hereafter, there may be, in the world, more than one great Actor at a time; all respectively, of educated intelligence and skill in

The Argumentative or Conclusive question. The object of this question is not inquiry; for it is generally addressed upon data, that make the phrase, though grammatically an interrogation, rather a logical conclusion from premises admitted or proved. Thus Antony, over the *body* of Cæsar, says;

> He hath brought many captives home to Rome,
> Whose ransoms did the general coffers fill:
> *Did this in Cæsar seem ambitious!*

Or as more strongly marked in this:

> You all did see that on the Lupercal,
> I thrice presented him a kingly crown,
> Which he did thrice refuse. *Was this ambition!*

These arguments, for so they may be called, though addressed in the words of a question, certainly cannot be received with their strictly grammatical meaning. The meaning is really inferential that Cæsar was not ambitious. In short, these cases belong to what might be figuratively termed an interrogative syllogism, of that species which logicians call an Enthymeme, or an argument of two propositions only, the minor and the conclusion, thus:

> Cæsar thrice refused a kingly crown;
> Therefore Cæsar was not ambitious.

their arts, and nearly equal among themselves; the necessary result of undisputed, and uniform methods of demonstrative instruction. While in the ever-contentious systems of Reasoning, Law, Government, Morals, Medicine, Elocution, and Religion, there is still held up to us, the inimitable mastership, and solitary glory of Socrates, Aristotle, Alfred, Mango Capac, Washington, Garrick, Louis the Fourteenth, Esculapius, Luther, and Mahomet!!

Whenever time shall fumigate the mind from such notions as; 'familiar spirit,' 'favored of the gods,' 'Cæsar and his fortunes,' the Shakspeare-mould of 'genius,' which broke under its first casting, those miasmata of typhus fatality to emulative efforts; and shall set physical science plainly to survey the simple process of cause and effect in the human intellect, then and not till then, will we see clearly all such monopolizing ascriptions, in their ambitious, delusive, factitious, and distracting light.

The syllogism being completed by the addition of its major proposition, thus:

> An Ambitious man would not refuse a kingly crown;
> But Cæsar thrice refused a kingly crown,
> Therefore Cæsar was not an ambitious man.

Such being the positive character of these phrases, it follows from the rules we have laid down, that they should receive an impressive intonation of the wider falling intervals; the very opposite to those which denote interrogation.

According to the present method of reading, by confusing the ordained laws of the voice, and thereby corrupting its practice, these questions might be given with a thorough application of the rising intervals. But in this case, the intonation would be apt to assume the sneering expression of the double-direct or single-inverted wave, and thus, by its ironical effect, to endue the inquiry with the force of a real negation.

And here our history points-out one of the many relations, discoverable between the arts of logic, grammar, and rhetoric, and that of elocution; or, between all the states or the purposes of the human mind, and the vocal means for denoting them. It has been shown, that the words in italics, of the above examples, are in meaning, positive declarations of belief in a fact; which by a figure of speech, is conveyed in the form of a question: and questions are generally taken as words of doubt. Consequently in cases like the above, where the voice has a positive meaning, it should be able to annul the usual power of the grammatical question. The means for effecting this, is by the use of the most emphatic degree of the downward intervals; for their expression is furthest removed from that of the rising interrogative voice. And this instance may serve to pre-signify the kind of vocal and grammatical contrariety, which the future cultivators of elocution will be called upon to analyze, and to reconcile, by the extended powers and resources of their art. Thus strictly, every proposition of a syllogism must either affirm, or deny. No question of real inquiry can therefore, form part of the process of logical reasoning; since

it neither affirms nor denies. Yet see, in the above cases, how the voice breaks through this law of the school, and almost of the mind, by its overbearing intonation; and endues an undetermined grammatical inquiry, with the assumed power of a positive belief.

The Exclamatory Question. The appealing question, it was stated above, is exclamatory; and conversely, it may be said here, the exclamatory question embraces an appeal. The only ground for distinguishing them is, that the exclamatory phrase appears to be further removed from the condition of a question, than the appeal, by its seeming the less to require an answer.

In Shakspeare's *Richard II*, the King, in that celebrated descant on the state of princes, says;

> I live with bread like you, feel want, taste grief,
> Need friends; súbjected thus,
> *How can you say to me; I am a King!*

The interrogative words in italics do not require an answer, for, when interpreted by the two preceding lines, they contain reproof, displeasure, surprise, and conclusive denial, but not inquiry; and therefore are properly expressed by the use of the downward concrete, and the direct wave.

Perhaps the reader may think; the Exclamatory question does not differ from the Appealing, or at best, only in degree. I am but the historian of my tongue and ear. After I have told all they tell me, the reader may, and I suppose will, think as he pleases about it.

The Imperative Question. This, though bearing a positive intonation, is not, as above remarked, a question of belief, but takes its downward intonation from its own peculiarity. There is such a thing as overbearing impetus in passionative, as well as in physical momentum; whereby the expression, appropriate to one mental condition is carried into another, which under different circumstances would not admit of that expression. The intonation of an imperative question, seems to be of this character; for there are here two states of mind in the speaker; Command and Inquiry; and these are in immediate connection

with each other. But the zeal of the question is exhibited in the vehement desire for an answer, and this desire displays itself in the earnest authority of command. By this transfer, the command assumes all the energy of the case; and seeming to forget, if I may so illustrate the subject, the rising expression due to the question, throws the positiveness of the downward imperative over the whole. This is exemplified by Macbeth's consultation with the witches.

Witches. Seek to know no more.
Macbeth. I will be satisfied. Deny me this,
And an eternal curse fall on you. Let me know,
Why sinks that caldron! and what noise is this!

The eagerness of Macbeth here rises into anger, at the prospect of disappointment. This anger assumes the command, in the phrase; *let me know;* and the strong downward intonation of this command is, by the imperative force, continued throughout the two succeeding questions. The intelligent reader will, on trial, at once admit the propriety of this positive intonation, however he may explain it; for let him, after the angry command, immediately give to the questions the rising intervals of interrogation; and not only will there be a want of appropriate gravity and force, but the violent contrast of expression, will be even ludicrous. Yet without the overruling of this imperative energy, the questions would take the interrogative intonation; for they contain a real inquiry.

In the above instance, the question contains the previous command; where it is wanting, we are to understand the phrase; *tell me*, or some equivalent imperative.

Perhaps one of the reasons why the class of questions, now under consideration, drop their proper interrogative intonation, may be that the phrase expressed or understood, sufficiently indicates the inquiry; and thus allows the associated command to thoroughly assume the downward interval.

There are other states of mind, requiring the downward intervals, embraced in a grammatical interrogation. But per-

haps I have given examples enough on this subject, to furnish means for an analysis and classification of all its forms.

Upon the subject of the common Note of interrogation, we may remark, that as most questions are signified by their grammatical structure, and as this symbol, gives no special rule for intonation, it may be regarded as useless, except in declaratory questions, and phrases that without it might be mistaken for imperatives. In these, the mark placed, as long ago proposed, at the beginning of the question, would be definite in its purpose, from such sentences always requiring the rising intonation. That the common interrogative indication of this symbol, may confuse a reader who attempts to direct his voice by it; is a fair conclusion from its being applied to sentences which require, as we have now learned, a totally different intonation.

Having then in the present, and in a former section, considered the various kinds of interrogation, that severally require either the upward or the downward intervals, let us briefly recapitulate them. First. Questions, in their grammatical construction, are Declarative, Common, Adverbial, Pronominal, and Negative.

Second. In their meaning, they are of Real Inquiry; of Belief; and Triumphant questions. In their degrees of force, they are moderate, earnest, or keen; while they may embrace astonishment, plaintiveness, mirth, raillery, anger, contempt, and in short, states of mind, not inconsistent with that of a question. These variously require, in their respective characters, forms, and degrees, either the partial, or the thorough, *rising* intonation; or a downward interval, or wave, intercurrent with the rising intonation: and properly belonging to our seventeenth section, are there particularly described.

Third. With a Thorough *downward* intonation, they are Appealing, Argumentative, Exclamatory and Imperative; and there may be others of a like character, deserving a name; all of which, from having the same thorough downward intonation, we have included under the present head of Exclamatory sentences. In truth, these are called questions, by a figure of speech, which takes the interrogative *construction*, for an inter-

rogative *meaning*. But in them, this meaning is lost, under the vocal signs of a downward concrete, and a direct wave, which I shall now proceed to show proper Exclamations require.

Many exclamations may be regarded as elliptical sentences. The design of these broken phrases is to give a forcible picture of thought or passion; and as this is done with a brevity of style, which sometimes might not clearly convey these several states, it is necessary to employ the additional means of intonation. And hence arise the structural form and the expressive character of Exclamations.

The shortest exclamatory, like the shortest interrogative sentence consists of a monosyllabic word; and this may be any of the parts of speech, if perhaps we except the article, conjunction and preposition; the interjection being the most common. And here, as in the monosyllabic *question*, the power of intonation is remarkable; for thus it seems to be the art of speaking, almost without words. From the monosyllable, exclamations vary in extent through degrees of the ellipsis, to the full syntax of a sentence; though the greater part are abbreviated by the haste of passion. Exclamations might then be arranged according to their structure, as grammatically imperfect, or as complete. I shall class them according to their meaning.

When it is said, exclamatory sentences generally, if not always, bear the falling intervals or the wave, it must be understood, that the extent of the interval is in proportion to the energy of the mental state. Thus the following interjective reflection, from its moderate temper, might require no more than the direct wave of the second, or semitone on *O*, and the triad of the cadence, on the remaining three syllables.

O withered truth!

While the energetic emphasis of Hamlet's revengeful exclamation at the atrocity of the King;

O villain, villain, smiling, damned villain!

should receive throughout, either by slow or rapid concrete, the deep and forcible descent of the octave.

Of the many kinds of exclamatory sentences, I shall only notice, the Admiring, the Plaintive, the Scornful, and the Imperative; since these illustrate the several forms of intonation required by this impressive class of phrases.

The Admiring Exclamation. Admiration is an earnest approbatory state of mind, felt at new and elevated perceptions or thoughts. This newness of objects, or of our thoughts upon them, involves in a degree, an *inquiry* as to their character and cause; and thus seems to call for the use of the rising intervals. But this state has not the degree of force that requires a verbal or a vocal question; while there is in the character of Exclamation, a *positive conviction* of the rare importance of the object of Admiration. It is from embracing these two states of mind, that the admiring exclamation calls for the direct wave, or union of the rising and the falling interval; the positive character of the exclamation, by the downward course of the last constituent, predominating over whatever inquiry may be indicated by the previous rise. Let us take as an example, the following description of the assembling of the fallen Angels at Pandemonium.

> So thick the airy crowd
> Swarm'd and were straightened; till the signal given,
> *Behold a wonder!*

Here the syllables *hold* and *wond* require the direct wave of the fifth, which their indefinite quantity freely admits.

The Plaintive Exclamation. It was shown in the nineteenth section, in what manner a plaintive interrogation may be made, by a junction of the semitonic expression with the wider upward intervals. The plaintive exclamation is produced by a rise of the semitone continued into the *descending* third, or fifth, or octave, as the energy of the case may require; thus constituting a direct wave of unequal intervals. The unequal wave of the rising semitone and falling fifth is the proper intonation,

for the accented syllables of the following plaintive exclamation of Macduff:

O Banquo, Banquo,
Our royal master's murdered!

The Scornful Exclamation. It was said in the thirty-first section, that Scorn according to its degree, is expressed by the simple rise or fall of the wider intervals, or by the various forms of the wave, when made with an aspirated or a guttural voice; the simple rise and the fall being appropriate to sneer; and the wider waves, to the deepest contempt and execration. When therefore these states of mind are contained within short emphatic sentences, they produce what is here called the Scornful Exclamation; as in the following, from the *Merchant of Venice.*

Bassanio. This is signior Antonio.
Shylock. *How* like a *fawning* publican he looks!

This last line will be properly expressed, if the syllables in italics receive the unequal wave of the rising fifth and falling octave, under a slight degree of guttural aspiration; and the rest of the sentence, the falling fifth, as a rapid concrete, with the like aspiration.

The Imperative Exclamation. An imperative sense universally requires a downward interval, or a direct wave. Other functions, such as stress, aspiration, and guttural *grating*, to be spoken of hereafter, serve to mark the degrees of force or authority in the command. The following exclamation of Macbeth to the Ghost of Banquo, requires the downward fifth or octave throughout; according to the degree of energy the speaker may think appropriate to it.

Hence horrible shadow,
Unreal mockery hence!

We need not pursue this subject further. Exclamations are but forcible interjective expressions; and there may be as many kinds, as varieties of passion and thought. Thus every mental

energy may be found in discourse, under the exclamatory form. Let others define and divide them. Perhaps the nomenclature, and examples here given, may assist the work of inquiry and classification: and when hereafter, Elocution shall be raised into a Science, and so cease to be, at least in intonation, no more than an animal instinct; all those things in the art, that can be to me subjects only of hopeful imagination, may, in the fulness of knowledge, be accomplished by others.

Upon the subject of Interrogation, and Exclamation, it is to be remarked, that in some cases, emphatic distinction may require the use of a downward interval or a direct wave, among the rising intervals of partial interrogation; and a rising interval, among the downward concretes and direct waves of exclamation. The contrasts of intonation in such instances, constituting one of the characteristics of what is called emphasis, or an impressive designation of single words.

In reviewing our account of the opposite indications of these two, and of other important divisions of speech; we perceive how they sometimes appear to cross and to contravene each other. The prevalent and cloudy system of Elocution; and much more, our metaphysical and muddled philosophy of the mind, by resisting the clarifying influence of a strict observation, still keeps us carelessly unconscious of the natural difference between thought and passion, with their several vocal signs; and thus prevents our exact perception, that their phenomena, though apparently, are in no way really, inconsistent with the purpose of their ordination. But so it is. And so perhaps, the self-contented philosophic world will have it. Just as in government, religion, morals, the social relations, and medicine; with all our majesterial boasts of power and progress; we have not the knowledge, truth, logic, virtue, and honor, to save us from still prevailing confusion, dispute, and disaster; in our restless attempts to rectify these subjects of conventional trade, human ambition, and for all their pretended purposes, as yet of deplorable failure.

SECTION XXXIII.

Of the Tremor of the Voice.

If the reader has borne in mind the explanations in the first section of this essay, he must be aware that the forms of pitch thus far described, are, severally, phenomena of the concrete, the discrete, and the chromatic scales. He has now to learn the means of expression derived from the Tremulous scale.

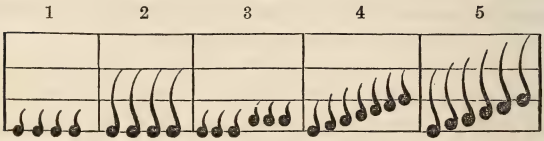
The scale consists of a rise and fall through the whole compass of the voice; by a more delicate exercise of that particular vibration in the throat, called in common language, gurgling. Although the Tremor has always been known as a vocal function, it is here first analyzed, and its use and management in speech described.

In our first section there is a general account of the Tremulous scale. We must now be more particular.

It has been shown, that every effort of the voice is necessarily through the radical and vanishing movement; and that the audible characteristic of the several intervals of the scale may be distinctly recognized by their *effect*, even on the shortest immutable syllables.

Since then each of the tonic and subtonic elements does, in its shortest time, always pass rapidly through the concrete, it follows, that however quickly *successive* they may be repeated, each impulse must be a concrete interval. When therefore the tremor is made on any of the above named elements, either alone or in syllabic combination, and in this last case, it is still heard only on a single element; the successive constituent impulses of that tremor must each consist of an abrupt radical, and of a rapid concrete through some one interval of the scale. Let us, for brief and more precise description, call these impulses, or iterations, the *Tittles:* and the spaces between the tittles, here assumed to be equal, for so they seem to me, we

will call the minute tittelar skip or interval. Whether these skips here assumed as equal, are of the same extent, under all circumstances, and in every voice, it is not now necesary to inquire. Thus the tremulous scale is made up of a succession of tittles, each of which, like the common syllabic impulse, has its rapid radical and concrete pitch. Taking then, the concrete of the tittle, as a designation, there may be a tremor of the semitone, second, third, fifth and octave. That is, the concrete pitch of each successive tittle may rapidly rise or fall through those intervals respectively. In this case the tittelar skips are supposed to be on the *same* line of radical pitch. Yet it is easy to understand, that while the rapid concrete of these tittles is passing through its interval, the tittles themselves may, in their chattering radical skips, be carried *upward* or *downward*, through a part or the whole of the compass of the voice. These tittelar skips with the rapid concretes, are made in two ways, as in the following diagram;



Where a given number of these skips are continued on one line of radical pitch: as in the first and second bars of the diagram; the former, having the rapid concrete of the second; the latter, that of a fifth. The third bar represents a line of skips, with a change by common radical pitch, through a second or tone; and thus by iterations on a line, with a radical change, by proximate, and it may be by remote degrees, the voice may in one manner, ascend through its whole compass, on the diatonic scale.

In another manner, the ascent through the tremulous scale is made, by taking the radical of each tittle, successively, a minute interval above the last, as in the fourth and fifth bars; the rapid concrete in the former being a third, and in the lat-

ter, a fifth. Thus without the last described linear step by proximate or other degrees on the diatonic scale, but with a direct rise by tittelar skips the whole extent of the voice is traversed. We have no means for measuring the space between the tittles, in this direct manner of ascent. It cannot be a semitone. If it were, the tittelar intervals being all equal, the tittelar skips would in all cases, be plaintive; whereas, it is so only when the *concrete* of the tittle is a semitone. And it may be inferred, that it is not greater than this interval: for if we make a tremulous movement through a major third, the number of tittelar skips, will exceed five; which is the number of semitones included within the third. How much less than a semitone, the tittelar interval may be, we leave others experimentally to decide.*

* Some one, it seems, has gone far beyond common perception in distinguishing such minute intervals: as I find the following statement under a note, on the nine hundred and twentieth page of a recent, comprehensive, able, and popular English Work on Physiology. 'It is said that the celebrated Mme. Mara was able to sound one hundred different intervals between (*within the limits of*) each tone. The compass of her voice was at least three octaves, or twenty-one tones (*notes*); so that the total number of (*minute*) intervals was twenty-one hundred, all comprised (*produced*) within an extreme variation of one-eighth of an inch (*in the glottis*); so that it might be said that she was able to determine (*that is accurately to execute, and as I understand it, to perceive the effect of*) the contractions of her vocal muscles to nearly the seventeen-thousandth of an inch.'

Here is, as to execution and effect, a most extraordinary power. If however, the Author, or the Contributor, who records the instance, and who appears to have read every treatise on the voice, but *one*; would just look into our unvalued work, of which there is a copy in the British Museum, he might perhaps agree with us in the conclusion, that by the division of a tone into one hundred parts, the iteration of the tittles, by immediate rise or fall, being so close, they could only be heard, as a continuous or *concrete* sound. The greater tone of the scale is theoretically divided into nine parts, called commas; and as even this ninth part, in our belief, as well as in the words of Rousseau 'is to ears like ours, useless except in (*theoretic*) calculation:' what ear was it, perceived the fraction of a hundredth, and numerically followed it up or down in tremulous progression through a single tone?

Perhaps the present note may in part, illustrate what is said in the fifth section, on the groundless authorities, and careless conclusions, so common in vocal Physiology.

What has been said of the *ascent* through the tremulous scale, is to be understood of its *downward* progress. But whichever of these courses the iterations may take, either by linear step, or by direct tittelar skip, the *concrete* of the tittles, as it appears to me, takes the same direction; nor have I ever perceived, in the ordinary uses of the voice, that the iterations of the tremor; and the rapid concrete, move in directions contrary to each other.

The tremor, then, consists of abrupt impulses, or tittles of momentary duration, separated by momentary discrete intervals; the tittles having a rapid concrete of some interval of the scale, and skipping by very minute intervals, both in a rising and falling direction.

That the tremor is so constructed, may be ascertained by experiment; for the tremulous iteration can be continued on a level line; or carried upward or downward, by an *alternate* line and step of radical change on the diatonic scale; or *directly* by tittelar skip, to the lowest audible pitch, and to the highest point of the falsette. And further, that the constituent tittles of the tremor, however momentary, have each an issuing rapid concrete interval, may be proved by trial; for the plaintive effect of the semitone, will be heard on every part of the course of the tremor, through the whole compass of the voice. And in like manner the plain effect of the tone; and the interrogative expression of the third, or fifth, or octave, may be given to this rising tremor. Now as the tittelar interval is not a semitone, tone, or wider interval, but a very minute space, without any known expression, the expressive effect cannot be produced by this minute skip, but must be from a rapid transit of the *concrete* of the tittles through those greater intervals respectively.

It was in reference to this peculiar progression, so different from the concrete movement; from the discrete steps of the diatonic scale; and from the purely semitonic succession of the chromatic, that I ventured, in the first section, to call this discrete and chattering variation of pitch, the Tremulous scale. It is scarcely necessary to add that the rapid *concrete* of the

tremor, from its momentary duration, is restricted to its simple rise, and fall: but the tittelar *skip*, besides the simple rise and fall by its minute interval, takes the course of contrary flexure into the wave. This wave of the tittelar course has all the form of the smooth concrete wave; while the rapid concrete still accompanies the tittles throughout their winding progress.

To those who think, we have unnecessarily distinguished abruptness from force, in our general arrangement; we must remark, that in the comparatively feeble, but instantaneous explosion of the tittle, there is, to me at least, an example of Abruptness, as an independent *Mode;* and its peculiar voice gives here the essential and sole characteristic of this apparently exclusive radical function; which does no more suggest the common idea of force and its uses, than an immutable syllable suggests the idea of long quantity, or a mathematical point, that of the continuation of a line. However it may be arranged, we practically maintain; that Abruptness is an important function of speech, and elocutionists who have used it instinctively, will best fulfil their purposes, when assisted by analysis, nomenclature, and rule.

The expressive power of the tremor, is shown in the functions of Laughter and Crying.

The pure and *un*articulated act of Laughter consists in the use of the tremulous scale, both in its tittelar skips, and in its rapid concrete. Its rapid concrete may be any of the intervals of the scale, except the semitone and minor third; while its tittelar skip may pass either by the step of the diatonic scale, or directly upward or downward, or in the chattering turn of the wave, through the whole compass of the voice. In speaking of the intonation of immutable syllables, it was shown, that the rapid concrete, though immeasurable directly, as an interval of the scale, is yet recognized by its characteristic effect: and the reader may practically apply the principle, in discriminating the intervals used in laughter.

When the concrete pitch is a tone, and the iteration is continued on a level line, especially if that line is in the lower range of pitch, the function may indeed bear the name of

laughter; yet it will be only a phlegmatic chuckling in the throat. While the concrete is still in the tone, if the line of tittelar skips continuously rises and falls through a second or a third, thus forming what may be called a tittelar wave, the expression of the laugh will become more varied and sprightly. When the third or fifth is used in the concrete pitch, and the tittelar skips are carried upward and downward, as a wave through the wider intervals of the scale, it produces the gayest, and most vivid expression.

Laughter is generally on one of the tonic elements; but it may be executed on the subtonics, and even on the atonics in a whispering breath. On the atonics, its tittelar skip if I do not mistake, rises and falls, through the scale of whisper, described in the fifth section. It is made on all parts of the scale, within the compass of the voice, though it generally affects the falsette. Supposing the quality of voice to be given; laughter will be most agreeable, and varied, when it consists of a tremor of well accented tittles, distinctly separated from each other; and passing, by tittelar skip, through simple intervals and the wave; with a concrete pitch, moving in succession, by simple rise and fall, through every interval except the semitone, and minor third; the expression being still further varied by a swelling, or medium force, on the tittelar skips, as they pass through their waves.

Crying is an *un*articulated movement through the simple rise and fall of the semitone, and perhaps the minor third, or through the direct or inverted wave of these intervals. The act of crying has two forms: it may be in the concrete, or in the tremulous scale. Infants, when they do not use the protracted *note*, cry in the first manner, with a prolonged semitonic wave, on some tonic element. It is a long time before the tremor is heard in their voice. The first step towards it, is in the convulsive catch of sobbing. By degrees this increases in frequency, and the cry becomes thereby, at last composed of the iteration of the tremor.

The tremulous function of crying, like that of laughter, consists of an iteration and a concrete. That is, the tittles, each

with its issuing, and rapid concrete-semitone, or perhaps minor third, may successively ascend or descend through the whole compass of the voice, by the same kind of movement used in laughter; for the plaintive expression in crying proceeds from the rapid concrete of the semitone, not from any course of the iterations; since these, in the act of crying, may take their course through the wider intervals and waves.

It sometimes happens that children while crying in the tremulous movement, do from some momentary change of passion, and without a cessation of the tremor, pass into laughter. Here a cheerful state necessarily produces a change of the concrete, from the semitone, or perhaps minor third, to the second, or other wider interval. And in a paroxysm of hysteria, the transition between these different means of gay and of plaintive expression, is so frequent and rapid, that the hearer is sometimes at a momentary loss, to say which function is in operation. In this case, a person may properly be said to laugh and cry in the same breath.

The association of the semitone and perhaps the minor third, either in a simple-prolonged or in a tremulous form, with the state of distress is so close, that though the act of crying may have ceased, yet with a continuation of the distress, there will be a kind of mental hiatus in the attempt to return even to the diatonic intonation of speech.* There are persons, who, for the sake of sport or fraud, play the part of crying. If they are habitual mimics, and have flexible voices, they may perhaps succeed. But nature is always honest, while humanity, her intended, but too often false representative, is ever ready to deceive. Diplomatic Craft is so well aware, his lips may mar the underplots of his purpose, that he is obliged to guard the ruling passion by circumspection, or brevity, or silence. When mirth or sorrow is within us, it is hard to restrain its instinctive expression. He who would be to the intelligent observer, an

* Perhaps, some of my readers may recollect such a case having occurred to themselves, in childhood. I make the remark from my own experience, at that uncorrupted period, when instinct, as yet, had kept us all alike.

unsuspected hypocrite in his voice, must mask even his thoughts and passions to himself.

After the preceding account of the use of the tremor upon single elements, in the functions of laughter and crying, it is not difficult to *fore*-hear the effect of its application to syllabic utterance in the current of discourse.

When the semitone, in the chromatic melody of speech, is given under the form of tremor, it enhances the plaintive effect of the simple concrete. For as crying expresses the highest degree of distress, its tremulous characteristic is applied to speech, to denote an excess of complaint and grief, and the ardor of tender supplication. Tremulous semitonic speech is the utmost practicable crying upon words.

To engraft the tremor on a syllable, let the reader pronounce the word *name*, in a tremulous movement through the simple rise, or fall, or wave of the semitone. He will hear, the tremor equally on the tonic *a*, and on each of the two subtonic elements.

The tremor on the semitone may give a plaintive expression to a single word: or that expression may be continued on occasional, yet limited portions of discourse. If this restricted application deserves a name, it may be called the Tremulous-chromatic melody. The following stanza, in which the tremor of age is supposed to be joined with that of supplicating distress, may, when read with the coloring of dramatic action, afford a proper example of this melody.

> Pity the sorrows of a poor old man,
> Whose trembling limbs have borne him to your door,
> Whose days are dwindled to the shortest span;
> O give relief and heaven will bless your store.

Here the tremor of the semitone may be applied to every emphatic syllable capable of prolongation, which is the case with all except those of *pity* and *shortest:* but even these may in a limited degree, receive it: for, it was shown formerly; particular purposes of expression occasionally allow a slight extension of quantity on immutable syllables, and unemphatic

and unaccented words, that in dispassionate utterance, bear only the shortest time.

The occasional use of the tremulous semitone upon individual words, will be noticed in the future section on Emphasis.

When the tremor passes through the second, third, fifth, or octave, or through the wave of these intervals, it joins the mental state of derision, mirth, joy, or exultation to that of interrogation, surprise, command, or scorn, respectively conveyed by the smooth concrete of those intervals. In short, it is applying to speech, what is transferable from the function of laughter; and it adds thereto all the meaning and force of its satisfaction.

The tremor on wider intervals, and on the waves, is used principally for emphasis; though in playful discourse, it is sometimes heard in continuation on more than one syllable, and occasionally even on short sentences.

There is a use of this laughing tremor, as we may call its unarticulated execution on the second, third, fifth, and octave, which deserves notice. I mean its employment in that hysterical exclamation, heard in exaggerated scenes of the drama. In this case, the laughing tremor seems to be strangely subservient to all species of expression: for there is scarcely an excessive degree of passion, whether of joy or suffering, in which it is not naturally, and may not with caution, be dramatically used. One can understand readily, why this vehement expression by the wider intervals, should denote the excess of those states of mind, instinctively connected with laughter; but it is not at once manifest why the signs of expression should be so misapplied, as to give the concrete tremor of the second or of wider intervals, to states that in cases of less excitement, properly receive the plaintive tremor of the semitone. Let us try to explain this seeming anomaly.

The occasions on which this hysteric laugh is employed, are those of the highest possible intensity of distress. Now by the rule of plaintive expression, the tittelar iteration, and the rapid concrete semitone should be used; and with this the expression does generally begin. But as the passion increases in vehe-

mence, the voice is so far affected by its excess, as to dissever the instinctive association; and, giving way to the habit of employing the wider intervals in keen and forcible expression, leaves the hampering concrete of the semitone, for the free expansion and piercing energy of the third, fifth, octave, double octave or more, in its concrete and tremulous forms. This is the reason why in hysteria, which is usually brought on by distress, or other congenial states of mind, the ordinary course of plaintive expression is overruled; and while the more moderate forms of this nervous excitement are signified by the semitonic intonation, it sends forth its higher gusts, in the concrete scream and yell of the widest intervals and waves, mingled with a like exaggeration of its tremulous energy, in the wildness of an idiotic laugh: idiotic, because a motiveless and imbecile confounding of the laws of vocal expression. Although this hysteric expression may, when judiciously applied, be both proper and effective, in an extraordinary scene of the drama; yet as it is generally accompanied with considerable grimace, is strongly impressive, and can be well heard in the remote corners of the Gallery, it is apt to be employed on the Stage, as a vocal trick; especially by the Actress, who without perceiving its appropriate occasion, which is rare indeed, has yet, by ambitious practice, or nervous habit, a skilful command over its mechanical execution.

It requires more than common facility of voice to perform the tremor with precision and elegance. Its full efficacy and graceful finish is accomplished, by giving it the greatest number of tittles of which the assumed interval is susceptible; by making these tittles in fluent skips, with a distinct accent, with a ready progression through the simple interval and the wave, and with a median stress on the *waves* of these tittelar skips. It may be added, that the tittelar movement on long quantity, generally in speech, and always in continued laughter, employs the wave.

As this tittelar movement of the tremor is applied to all intervals both ascending and descending, and to the wave, it has under these applications, the degree and variety of their

several characters. On a downward interval of the fifth, the expression will be of a graver cast than on a rise of the same extent; and on the rising second it will have less gayety than on the rising fifth or octave, or their waves.

After the preceding view of the simple intervals, and of the tremor, the reader will perhaps be able to recognize, and with the anticipative resources of science, even to fore-hear the effect of their detailed combinations. If with all I have said, he will not do this for himself, it would be to no purpose to do it for him. It is an agreeable office to stand prompter to a pausing, yet a ready comprehension: but it is an irksome duty, to be obliged to push an unwilling intellect on to the last syllable of its part.

SECTION XXXIV.

Of Force of Voice.

THIS Mode of the voice is subdivided into forms and degrees. These degrees, without much precision, are denoted in common language by the words, loud, soft, strong, and weak. Indefinite as the rule may be, yet taking common conversation as a dividing line between the strong and the weak, in speech, we might apply the terms Forte and Piano, as relative degrees severally above and below it.

Force may be applied to phrases, or to one or more sentences, for the purposes of energetic expression. Or it may be limited to single words, to syllables, and to certain Parts of the concrete movement; to distinguish them from other words

and syllables, and from other Parts of the concrete. A detailed history of this limited application of force, will be given hereafter. Under the present section, its use on phrases and sentences, is transiently noticed.

Writers on elocution, and school books on the art of reading, give general rules for enforcing, and reducing the voice, in continued speech. It is not necessary to swell the bulk of this volume, by transcribing them. We may however inquire, on what principle various degrees of force, are associated with the circumstances of the speaker, or with the state of his mind.

From the wide reach of an intense exertion of the voice, there is an obvious propriety in its employment, when distance is pictured in discourse. The indication of nearness, on the contrary, is well expressed by an abatement of that force.

Secrecy muffles itself against discovery by a whisper; and doubt, while leaning towards a positive declaration, cunningly subdues his voice, that the impression of his possible error may be least exciting and durable.

Certainty, on the other hand, in the confident desire to be heard, is positive, distinct, and forcible.

Anger declares itself with energy, because its charges and denials are made with a wide appeal, and in its own sincerity of conviction. A like degree of force is employed for passions congenial with anger; as hate, ferocity and revenge.

All thoughts and passions unbecoming or disgraceful, smother the voice; with a desire to conceal even the voluntary utterance of them.

Joy is loud, in calling for companionship through the overflowing charity of its satisfaction.

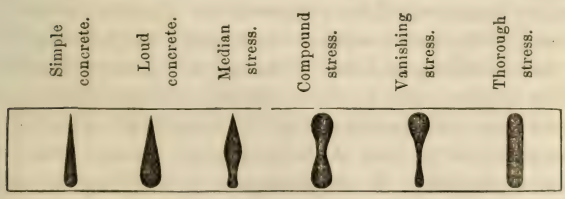
Bodily pain, fear, and terror, are also forcible in their expression; with the double intention, of summoning relief, and repelling the offending cause when it is a sentient being. For the sharpness and vehemence of the full-strained and piercing cry are universally painful or appalling to the animal ear.

In thus suggesting the reasons *why* certain degrees of force, are associated with certain states of mind, we have perhaps

ventured too far towards the presumptuous doctrine of Final Causes. And though we may have therein transiently strayed, let us not forget the duties of Philosophy. It is her office, first to inquire *how* things exist; the knowledge of *why* they so exist, must be the last act of favor which time and toil will bestow. Our steps over the works of man, may go hand in hand with the comprehension of their final causes; for the author can tell us the narrow purpose of their parts. But the great circle of accommodated final causes in nature, will be unfolded, only in the last recapitulating chapter of her infinite revelation.

We defer for the present, the subject of force or stress on single words, and syllables, forming one of the constituents of Accent, and of Emphasis; to consider the remarkable application of stress, to different *parts* of the concrete syllable itself. By experiment we learn, that the varied effects of stress, are severally perceptible, on the beginning, the middle, and the end of the concrete movement, and when heard in immediate succession at its two extremes; that the same force may be so continued throughout the concrete, as to alter the characteristic feebleness of the vanish; and that while the relative structure of the simple radical and vanish, remains the same, force may magnify proportionally the whole of the concrete.

These stresses we severally name, the Radical, the Median, the Vanishing, the Compound, and the Thorough stress, and the Loud concrete, as in the following diagram;



where I have endeavored, visibly to illustrate the audible character of the forms of stress on the concrete, to be described in

the six following sections. The reader is however to observe, that for the proper Radical stress, which is not here noted, the initial opening should be represented proportionally to the vanish, fuller and more abrupt than it is in the symbol of the simple concrete.

SECTION XXXV.

Of the Radical Stress.

THE Radical stress consists in an Abrupt and forcible utterance at the beginning of the concrete movement: and we may perceive, in the peculiar character, and expression of this important stress, a sufficient ground for considering abruptness a generic mode of the voice.

The simple concrete, described in the second section, and here called simple, to distinguish it from its stressful forms and from the wave, is indeed represented in the above diagram, as having an initial fulness; but the function now under consideration, is characterized by a more sudden explosion, at the first opening of the voice; while the subsequent vanish is carried on in the diminishing structure of the simple concrete. There are so few speakers, able to give a radical stress, with this momentary burst, and therefore able to comprehend exactly, the description of it, that I must draw an example from the effort of coughing. A single impulse of coughing, is not in all points exactly like the abrupt voice on syllables; for that single impulse is a forcing out of almost all the breath; which is not the case in syllabic utterance: yet if the tonic element *a*-we be employed as the vocality of coughing, its abrupt open-

ing will truly represent the function of radical stress, when used in discourse.

The clear and energetic radical stress must be preceded by a cessation of the voice. There seems to be a momentary occlusion in the larynx, or somewhere, to speak with caution, by which the breath is barred and accumulated for the purpose of a full and sudden discharge. This occlusion is more under command, and the explosion is more sudden, on syllables beginning with a tonic element; or with an abrupt one, preceding a tonic; for in the last instance, the *articulative*, if there is any difference between them, is combined with the *vocal* occlusion. When a syllable begins with a subtonic, or with an atonic which is not abrupt, the full degree of explosion is not practicable, as in *manful*, *foster*. If such words are pronounced with vehement stress, there is always an interruption of the voice after the initial element, as *m* or *f*, in the examples; to allow the succeeding tonic the full force of a radical explosion. This account may explain more particularly the part performed in intonation, by subtonic elements at the beginning of syllables. It was said in treating of syllabication, that the subtonic does not always make a part of the concrete movement; for should it have more than a momentary quantity, it is continued upon the same line of pitch, till the succeeding tonic opens with a proper radical, and then finishes the concrete. This occurs on most occasions; for though it is possible to open a tonic with so feeble a radical, that it may seem absolutely to join itself with a subtonic, which has previously risen partly through the concrete, still there is so much of the abrupt fulness in the usual utterance of a tonic element, that it generally assumes to itself the first point in the interval.

When an immutable syllable, beginning with a subtonic, is prolonged by oratorical license, it can be effected only in two ways. By continuing the subtonic on a level line of pitch, till the short tonic opening with its radical, completes the syllable, with its rapid vanish; or by protracting the short tonic, as the note of song. Of these, the first changes least, the character of the syllable; but in each, there is a disagreeable drawling

pronunciation. This may be exemplified on the element *l* in the words *let* and *pluck*, when so prolonged. We had some years ago, a Player, from abroad, with so many shocking faults, that the Town, unconsciously ironical, was all in an uproar about his extraordinary powers; and who, when quantity was desirable on these immutable syllables, would, instead of yielding to that immutable fate; give an affected drawl to the subtonic element. I remember, the whole *philosophy* of this Actor's *Histrionism* was included in what he and his School called 'Identity:' the meaning, or rather the empty mysticism of which, will be noticed hereafter.

The power of giving a strong, full, and clear radical stress to a tonic element, is not a common accomplishment among speakers; yet the free and proper management of this abrupt function is highly important in elocution. Its two principal purposes are; to contribute to the clearness of articulation, and to form the distinguishing accent and emphasis on immutable syllables. These syllables not allowing the slow concrete, and being incapable, as will be shown hereafter, of bearing the other forms of stress, the abrupt or explosive enforcement of the radical, apart from intonation and quality, is their only means for emphatic distinction.

Having pointed out the instrumentality of the radical stress, in articulation, this is perhaps the place to consider the means for insuring the distinct audibility, and elegance of syllabic pronunciation.

This subject has three divisions: the First embraces a consideration of the specific sounds, which the changeable decrees of human convention give to the alphabetic elements. The Second regards the subject of radical stress: and the Third, an appropriation of the several constituent elements of a syllable, to the concrete movement.

The First of these matters is yet under the rule of any body: and until some extraordinary revolution with every body, is therefore very properly to be excluded from the discussions of a philosophy that desires to be exact and effectual in its instruction. How can we hope to establish a system of elemental

pronunciation in a language, when Great Masters in Criticism, and their whole School, condemn at once, every attempt in so simple and useful a labor, and so easy, when once taken *gradually* in hand, as the correction of its orthography.

Supposing then the sound of the elements to be precisely what temporary authority has determined, the clearness of pronunciation will depend, in the

Second case, on the effective execution of the radical stress. Although every element should be heard in the syllabic impulse, yet the tonic is generally the most remarkable in the compound. The characteristic of the syllable, therefore, lies, in a great measure, within this element; and a full explosive radical stress upon it, contributes much to distinct enunciation. It is this which draws the cutting edge of words across the ear, and startles even stupor into attention; this, which lessens the fatigue of listening, and out-voices the murmur, and unruly stir of an assembly; and a sensibility to this, through a general instinct of the animal ear, which gives authority to the groom, and makes the horse submissive to his angry accent. Besides the fulness, loudness, and abruptness of the radical stress, when employed for distinct and forcible articulation, the tonic sound itself should be a pure vocality. When mixed with aspiration, it loses the brilliancy, that serves to increase the impressive effect of the explosive force.

Third. The principles of syllabication, set forth in this essay, suggest additional means for effecting what is called distinct articulation. In order to insure a clear and striking utterance, the whole syllable should be not only sufficiently loud, but each elementary constituent, rejecting redundant elements, should be so distinct, as to prevent the possibility of confounding syllables, having the same tonic, yet differing partially or universally in their subtonics. This is effected, by distributing the time and movement of the concrete, properly among the elements of the given syllable. This will be explained by a particular instance. I once heard the Actor, above alluded to, pronounce the word *plain*, by prolonging the voice on *l*, and then terminating the syllable, by a momentary transit on *ain*.

And though in this case, *l* was clearly audible, yet the rapid flight and blending of *a* and *n* rendered the characteristic effect of the whole syllable both faint and confused. One of the consequences of this pronunciation, and it was a common fault with the popular Actor, was, that on turning his face from the audience while speaking, many of his words, though audible as inarticulate sounds, were unintelligible to an attentive ear, at medium distances in the theatre. A practice like this, obstructs the equable flow of the concrete, and overrules the proper apportionment of time to the constituents of a syllable. For when each element of *plain*, has its due proportion of time and of the concrete, the utterance of the whole word will be just and satisfactory.

The principles of articulate utterance under this third head, may be exemplified in the following sentence:

Not that I loved Cæsar less, but that I loved Rome *more*.

Should we give emphatic importance to the word *more*, solely by the extent of quantity, and not by peculiarity of intonation; and should this quantity be spread upon an unequal wave of the rising second and falling fifth, with a view to give a feeble cadence to the dignified extension of the word: then, in apportionment of the elements, if *m* be carried through the rise of the second, and continued downward through nearly the whole extent of a fifth, the *o* and *r* being rapidly made at its close; the articulation will be imperfect. But if the time of the wave be divided into three parts severally about equal, and the *m*, *o*, and *r*, be respectively assigned to these parts, the word will have its just pronunciation.

Many immutable syllables beginning with a subtonic, are, in the current of dignified utterance, particularly in the reverentive style, sometimes prolonged beyond the limit of their solitary or grammatical time. When this practice is assumed by oratorical license; without a knowledge of this equalizing precept that should direct it; the added quantity is generally expended wholly on the initial subtonic. Thus if the syllables *not*, *met*, *rock*, *lit*, *that*, and *vic*, be unusually prolonged, there will be

less departure from correct pronunciation, by giving the additional quantity to the subtonics, than to the tonics. Still there will be a want of that distinctness by which a syllable is immediately recognized; for syllables are known in part, by the habit of their quantity, both in the absolute time of the whole, and the comparative time of their constituent elements. Now in each of the above instances, the time of the several elements should strictly, be about equal, but by supposition, they are not; for while the subtonic is unduly extended, the tonic and the following abrupt element have only their proper momentary duration.

And this disproportionate time of the elements, here assigned as the cause of indistinctness in speech, is still more frequently a cause of inarticulate pronunciation, in the Singing voice.

In the instances of the words *plain*, and *more*, the time of the concrete should be apportioned equally among the elements; and this is necessary in the reverentive style, for the elegant and impressive utterance of other syllables, having a similar construction. Yet we cannot give a universal rule on this point; since such indefinite syllables, as *men*, *run*, *lin*, and *gel*, have their prolongation on the several subtonic, and will not bear addition to the short tonic elements.

Radical stress is applied to immutable, mutable and to indefinite syllables. In the first case, the shortness of the quantity produces as it were, only an explosive point of sound. It may be applied to the initial of all concrete intervals both rising and falling, and to the beginning of the wave.

From what has been said, it must not be understood, that radical stress is used, only to give the distinction of *loudness* to immutable syllables; the enforcement is likewise appropriate to the various states of mind embraced by them; and in the full energy of its abruptness, is a sign of the highest degree of passion.

SECTION XXXVI.

Of the Median Stress.

THE Radical stress is principally effective in distinguishing immutable syllables. Long quantities, admitting other means for attracting the ear, more rarely require the initial explosive fulness. They receive their stress, with greater dignity and grace, from an enforcing of the middle portion of the concrete movement.

As a pause is always the preface to abruptness, the explosive characteristic of the radical stress, cannot be employed during the course of a continuous movement. The Median stress is therefore a gradual increase and subsequent decrease of fulness in the voice, similar to what is called a Swell, in the language of musical expression. There is this difference between them. The swell of song is sometimes on a note continued upon the same line of pitch: whereas the median stress is always in either an upward or downward concrete; or about the junction of these opposite movements, in the wave.

This form of force cannot be used on all the simple intervals of the scale. And since it necessarily calls for an extended quantity, it is generally applied to the waves. Of the simple intervals, it is practicable, if at all, only on the fifth and the octave, slowly prolonged. When a melody of the second or of the semitone requires the dignity of the median stress, it is always effected on the waves of these intervals. In this case the median stress is applied to the middle of the course of the concretes; that is, about the junction of the two lines of contrary flexure. And what is here said of these waves, must be understood of the single wave of every interval both direct and inverted. When the median stress is applied to the double wave, it is laid on the course of a downward or an upward con-

stituent, as the wave may be direct or inverted; for such constituent will be in each case, respectively the middle portion of its whole extent.

The median stress is applicable to the tittelar waves of the tremulous scale; and in effect, only enforces the tittles and their rapid concrete at the junction of the intervals of a single wave, or on the middle constituent of a double one. When thus employed, it gives energy to the expression of the tremor, and affords variety to the ear.

Inasmuch as force under any form, may be used with other means of expression, its principal purpose in combination, is to enhance the power of those other means. Thus the median stress on the wave of the second gives dignity to the diatonic melody; on the wave of the semitone, it increases its plaintiveness; on the downward fifth and octave, if practicable, it adds to the degree of its wonder or positiveness; on the rising fifth and octave, if practicable, it sharpens interrogation; and on the wider waves gives dignity and force to their several expressions. We have said, the radical stress has an energy sometimes amounting even to violence. But the median, now under consideration, sets forth intensity of voice, with greater dignity, and elegance, than all the other forms of force. The radical stress having an abrupt opening, and the vanishing, as will be shown presently, having a sudden termination, there is a sharp earnestness in their manner, not conveyed by the median; the aim and power of which 'in the very torrent of expression,' is to 'beget a temperance that may give it smoothness.'

Here pardon me, reader, when I pass from instruction to eulogy.

If she could now be heard, I would point in illustration to Britain's great Mistress of the voice. Since that cannot be, let those who have not forgotten the stately dignity of Mrs. Siddons, bear witness to the effect of the graceful vanish of her concrete, and of that swelling voice of median energy, by which she richly enforced the expression of joy, and surprise, and indignation. Yet why should I be so sparing in praise, as to select her eminent exemplification of the single subject before

us; when it seems to my recollection; a whole volume of elocution might be taught by her instances.

It is apparently a partial rule of criticism, but when drawn from delicate perceptions, enlightened by cultivation, it is the best; to estimate the merit of Actors, by their power of audibly representing the varied thought and passion of their part, which the consenting thought, and passion of the hearer is whispering to itself. This is the rule, that in my early days of ignorance, but not of insensibility, set up this great Woman's voice, as a mirror for every trait of natural expression, in which one might recognize his deep, unuttered sympathy, and love the flattering picture as his own. All that is smooth, and flexible, and various in intonation, all that is impressive in force, and in long-drawn time, all that is apt upon the countenance, and consonant in gesture, gave their united energy, gracefulness, grandeur, and truth, to this one great model of Ideal Elocution. Her's was that hight of excellence, which, defying mimicry, can be made imaginable only by being equaled.

Such was my enthusiastic opinion, before a scrutiny into speech had developed a boundless scheme of criticism and instruction; which, in admitting that nature may hold within her laws, the unrevealed power of producing occasional instances of rare accomplishment of voice; yet assures us, that nothing but the influence of some system of principles, founded on a knowledge of those laws, can ever produce multiplied examples of excellence, or give to any one the perfection of art. There is a pervading energy in Observative Science which searches, discovers, gathers-together, co-arranges, still amplifies, and completes; and which all the means of untrained effort can never reach. I do not wish to be asked, how this 'most noble mother' of her Art, with only those unwritten ordinations of nature, that still allowed her to incur the dangers of the scanty doctrines of her School; would be accounted by the side of another Siddons, making her selections with propriety and taste, from the familiar rudiments, and measurable functions of the voice; and able, by the authority of a directive and unindulgent discipline, to be a rational critic over herself. With a

full reliance on the surpassing efficacy of scientific instruction, still, in the contentment of recollection, I would not wish to answer this question.

The vision of the Great Actress is before me! If I am beset by an illusion, which another hearing might dispel, I rejoice to think I can never hear her again.*

SECTION XXXVII.

Of the Vanishing Stress.

Our description of the simple concrete of speech, represented it with an initial fulness, and a gradual decrease. The reverse construction indicated by the term of this Stress, does indeed change the simple form of the concrete: but I thought, even with its verbal contrariety, it would be more immediately intelligible, if not more exactly descriptive of the function, than any other more logical name. The vanishing stress is an application of force to the end of the concrete, both in its rising and falling direction. This must necessarily give a fulness, with something like an abrupt termination, at the place of the vanish.

The peculiar vocal effect of the vanishing stress may be illustrated by the function of Hiccough. Indeed, this *hic*, *catch*, or '*hitch*'-cough has received a conventional name, that by etymology, describes its very formation; and from its being

* In the title 'most noble mother,' I refer to the salutation of Coriolanus to Volumnia: for it is in this character Mrs. Siddons always comes like a speaking picture, upon my memory; embodying the pathos, the matron dignity, and the indignation, together with the other moral solemnities of the scene of intercession in the Volcian camp.

instinctively practicable, may be the subject of experiment. The hiccough, then, is produced by the gradual increase of the guttural sound, until it is suddenly obstructed by an *occluded catch*, somewhat resembling the element *k*, or *g;* and if it be compared with a single effort of the common cough, the abruptness in each will respectively exemplify the reverse difference between the vanishing and the radical stress: for the common cough has the full accented opening of a radical, and the hiccough, a full accented closing at the place of the vanish. The hiccough however, does not, in all points, resemble the proper vanishing stress of speech, except the syllable which bears the stress, terminates with an abrupt element. The hiccough may be made on all intervals of the scale. In ordinary cases, it assumes that of the second or third; but when attended with great distress, as sometimes happens in disease, it is heard through the plaintive interval of the semitone.

The effect of the vanishing stress may be heard in the speech of the natives of Ireland; many of whom apply it to the simple rise, or fall, or to the wave, on all the principal words of a sentence. It is this function which produces that quick and peculiar jerk of syllabic sound, in the earnest pronunciation of the ignorant ranks of that peculiar People.

The vanishing stress is practicable on all the rising and falling intervals of the scale. On the wave, it is applied to the last constituent.

This stress, as one of the forms of force, gives to the several intervals, a more attractive power over the ear, than belongs to their simple concretes. Thus, if perceptible at all, on the plain inexpressive second, it adds that Irish jerk which only deforms without enforcing speech. On the rising third, fifth, and octave, it gives intensity to their interrogation. On the downward course of these intervals, it enhances the degree of surprise and positiveness; and on the wave, joins force to the expression of its various forms.

The effect of the vanishing stress on a semitone, may be heard in the act of Sobbing. This is made on a concrete guttural sound, gradually increasing in force and terminated in some

cases by the occluded catch. Now the vanishing stress on the semitone in discourse, is as it were, a sobbing upon words, and serves to mark intensively, the plaintive expression of the simple concrete.

The character of discourse occasionally requires so quick a time, that only the simple rise or fall can be employed; and yet, it may be necessary to designate clearly, the terminative point of the interval. This is accomplished by the vanishing stress. Since a hasty utterance of complaint or interrogation, which has time for flight only in one direction, will, in marking emphatically the extent of the interval, apply this terminative force to the simple rise or fall of the semitone, third, fifth, or octave.

It was stated; the radical stress is effective, principally in distinguishing immutable syllables. On these the vanishing stress is not cognizable. It requires a longer quantity; and its application thereon, gives an equal degree of force with the median stress; but it has much less dignity and grace than the gradual swell of this last named elegant manner of forcible expression.

SECTION XXXVIII.

Of the Compound Stress.

Besides the obvious effect of stress, when laid exclusively on the beginning, or middle, or end of the concrete, the cultivated and attentive ear recognizes the abrupt opening of the radical, and the full termination of the vanishing stress, when used in succession on the same syllable, both in a rising and falling

direction. The best reference, for illustrating this Compound stress, is to what vocalists call a Shake: for I shall endeavor to show hereafter, that the characteristic of this Grace of Song, consists in a rapid iteration of the concrete of speech, when impressed with both the radical, and vanishing stresses.

The compound stress, though scarcely applicable to the narrow intervals of the scale, is distinguishable, on the wider spaces of the fifth, and octave. It may likewise be executed on the various forms of the wave; the final stress being then laid on the last constituent.

After what has been said respectively of the radical and the vanishing stress, this under consideration being but a compound of them; it is scarcely necessary to add, that it more forcibly denotes the state of mind singly indicated by each constituent. And although an alternation of the radical, with the vanishing stress, is beautifully exemplified in the rapid shake of song, and may be *deliberately* executed on a long syllable, in the speaking voice; yet this compound function cannot, on a short quantity, be distinguished from the simple radical abruptness; nor indeed is there in this case, time for its execution.

Let us suppose, a syllable of long quantity embracing an angry or authoritative inquiry; and that the fifth, with prolonged intonation, is the interval chosen for this interrogative. The force required here as the sign of anger or authority, would be represented by the *radical* stress, while the full-marked extent of the interval under the increased force of the *vanish*, would give a corresponding energy and impressiveness to the interrogation. The compound stress is however, by no means an agreeable form of force. There is a snappish rudeness in its character, that should always be avoided by a good reader, except on those rare occasions which especially call for the peculiarity of its expression.

SECTION XXXIX.

Of the Thorough Stress.

By this form of force on the concrete, we are to understand, a continuation of the same full body of voice throughout its whole course. It may be applied to all the rising and falling intervals, and in continuation to the several constituents of the wave.

The character of this stress may be perceived, by continuing an octave, with the same volume of voice, through its whole course, as represented by the last symbol in the foregoing diagram; and comparing its effect with that of the simple radical and vanishing octave, shown by the first. The peculiar character of this continued volume, will not only be obvious, but the interrogative effect of the octave will be greatly obscured by it; for the true interrogative interval is, through habit, known to the ear by its attenuated vanish, as well as by its extent.

The thorough stress may perhaps be occasionally used for some especial emphasis, on short indefinite, on immutable, and on mutable syllables; though it is then not distinguishable from the radical stress. Its peculiar character on long quantities, in phrases and sentences, is that of uncouth and rustic coarseness; and if I may so speak, its blunt impression on the ear, seems related to the delicate effect of the equable concrete, as a rude sketch on the canvas, to the graceful lines, tinted color, and blended lights and shadows of the finished picture. With an exception of the occasions for its use, on shorter quantities, just stated, it is to be employed only for the comic personation of those, with whom, as a coarse deformity of speech it is instinctive; or on occasions, when through those insufficiencies, Public-Schooling, Morals, Law, and the Pulpit, it may be sadly necessary to meet the brutal tongue, upon the field of its own

vocal degradation. Without raising here, the blinding dust of argument, on the moral question of returning good for evil; the rule is less disputable, that civility of voice is not always to be returned to its rudeness. For those, who by accident ever come into contact with the savage in civilization, know that a hard-voiced word of retort, to a rough address, has sometimes saved much subsequent verbal, if not worse contention. Just as a well-presented posture of defense to a menaced attack has, from some lurking calculation in a seeming courage, often prevented serious consequences, in personal as well as national strife.*

From time almost immemorial, every man, and every class of men has tried in vain, to satisfy the anxious inquirer, as to the exact sign, and comprehensible character of the true Christian, the honest Patriot, and the real Gentleman. In the last case, Aristocracy and Democracy, those eternal combatants, have always been the most remote from agreement. The latter however, particularly in our country of Equal Rights, Overbearing Corporations, and Despotic Majorities, having come to a unanimity, has at last with a popular logic, given the acceptable definition; and thus terminated all invidious distinctions, by making every Man a Gentleman, and every Woman a Lady. Leaving others to review the Census of this vast and novel Genus, on those points that may have fallen under their discriminating observation; it is only our part, to perceive among all the generic similarities, some specific differences of Intonation. For if that affable address, that refined reply, that vocal invitation to a well-bred sociability, that delicate vanish which gently passes from the ear to the heart; if in short, the kindly meaning of the equable concrete, is different from that clownish answer which figuratively, repels us with a vocal frown, and from that coldness of thought, and death of every sentimentive state, embraced within the rudeness of the thorough

* Testimony might be brought to the fact, that nothing, on occasions, more moderates the incipient insolence of a blackguard, with all his boldness, than a spirited return of an assumed phrase of thorough-stressed and peace-making profanity, from a modest individual, with clean and delicate hands and face, who did not seem to hold in readiness, a warning oath as preface to a blow.

stress; then is he who has the gracious intonation which seems to turn the stranger at once into the friend, a world-wide different from that laconic Dog in office, with his surly No; that fool-wealthy Ignoramus, with his bluff command; and in mind as well as in voice, from the coarse and vicious vulgarity of that hitherto unknown species, in progressive creation, the American Rowdy.*

* I say, hitherto unknown; yet Ethnologists, skilled in tracing the wafted seeds, and offsets of nationality, have hinted at the 'habitat' of this 'premorse root' of the voice; in the pasture of our gruffy ancestor John Bull; or in the hunting and cricket grounds, and in the 'wassail braying-out' on the Estate of the English country Gentleman, 'all of the olden time.' With this Rowdy, of whatever origin, who practically personifies a compliment to our astonishing advancement in Morality, Refinement, Legislative Energy, Law, and in Statesman-Supervision; the rudeness of the stressful concrete, is an inborn vice. Gipsies and thieves of the Old World, have a conventional slang, for misleading the fearless search of justice. But the surpassing Rowdy of the New, knowing himself to be above the law, boldly writes his threatening titles on our walls, and openly proclaims the watchword of his conspiring Crew. Among these words, so called from some low conceit or other, are *Boy*, and *Sir*. Now both of these allow a delicate execution of the vanish. This however is not suited to the Rowdy's character: and nature, true to her signs of the good and the bad, directs him, by another instinct, to give these words, in the warning intonation of the thorough stress. This coming to the mouths of the populace, they have made an awkward imitation of the thorough, by changing it to something like the compound stress. And this leading to a division of the words into two syllables, has given us the vulgar slang of the streets, as we every where hear it, in *Bo-hoy* and *Sir-ree.*

The full, and the hair-stroke lines of the graceful old copper-plate letter, and some of the deformities of modern type, afford symbols for these different states of the concrete. A love of variety among Conventual Scribes, once perverted and distorted the Roman alphabet almost beyond recognition. The same effort to overwhelm taste with novelty, is now in progress by the Sign-painter, and the Printer of placards. Among a thousand awkward oddities of the Type-founder, we can find something just to our purpose. The well-finished form of Roman capitals, and punctuation, with their full, and their vanishing lines, contrast remarkably, as in the following diagram, with their rowdy-looking counterparts; designed under that Widely-Destructive Principle, recognized in Popular Taste; of 'Something New.' It is indeed a fancy; but the Roman C

O, C; S.	**O, C; S.**

I do not say, though it may indeed be often true, that the man who has no vanish in his voice, is fit for 'stratagems and spoils:' But I do believe; if Shakspeare had chosen to look as far into speech, as he did into thought, passion, and language; he would have seen that Nature has, in the human voice, her especial sign of the Boorish and Unruly, as well as of the Unmusical 'soul;' and would, in some of his own fine analytic metaphors, if not with a *mentivity* aptly turned to explanatory science, clearly have described it. Nor is this beyond a just estimate of the power of his Panoramic Observation.

In closing this section, we may once more contrast the rude intonation of the thorough stress, with the craving voice of the Hypocrite and the Sycophant, insinuating their several ways to authority and favor. The Rowdy more true to his violence, uses the heavy stress, to alarm the unwary, and is then ready to break through all opposition. While the subtilty of the others, without a warning rattle to the unconscious victim abuses the delicate, kind, and honorable purpose of the social vanish, by its servile excess, and its puling application to every variety of sinister thought, with nothing so plain and honest as passion about it.

elegantly pictures to me the equable concrete: the rowdy Type-founder's *modern improvement* reminds me of the coarseness of the thorough stress. In short, the contrast suggests to us, the difference between our idea of that graceful and celebrated linear scroll by Appelles, and the twisting turns of a crooked billet.

SECTION XL.

Of the Loud Concrete.

By the Loud Concrete, I mean that stress which distinguishes a given syllable from adjacent ones; the parts of the concrete still retaining the comparative structure of the radical and vanish. It is in short, what was called the simple concrete, magnified, if we may so speak, proportionally throughout, by emphatic stress. It is not distinguishable on a very short quantity; the radical stress being there, the proper form of force.

Although, it has no peculiar character of expression, it will be referred to, in a future section, on Accent.

All the forms of stress, thus enumerated, may be applied to the tittelar course of the tremor, in the simple intervals, and in the wave; thereby giving a more marked expression to the gayety of laughter; to the plaintiveness of crying; to the exultation of tremulous emphasis, whether in rising or falling; and to interrogation.

SECTION XLI.

Of the Time of the Concrete.

The radical and vanishing movement was represented as having an equable continuation of time throughout its progress; and thereby distinguished from the protracted radical and protracted vanish of Song.

The purposes of expression sometimes demand a change of this equability of the concrete, to a quicker utterance of its beginning, or middle, or end. This condition of time is closely connected with an application of the different forms of stress; for it is difficult to give stress without running into quickness of time; and as difficult to give quickness to time without marking the rapid part of the concrete with stress. The relation of these functions is most conspicuous in the radical stress; for its sudden burst is necessarily followed by a momentary quickness of utterance. The median and the vanishing stress, when strongly emphatic, likewise carry with them a run of time; for there is in these cases, an endeavor, however fruitless, to effect, on an unbroken concrete, something like the explosion of the radical. These fitful gusts of breath through the radical, median, and vanishing places, necessarily occur along with their respective stresses, on all the intervals of the scale, and at those points of the wave where the stress is applied. There may also be a compound quick time of the concrete, attendant on the compound stress, in the prolonged movements of speech. But perhaps this is only a refinement in observation.

On the whole, regarding the time of the concrete separately from stress, it is not of any practical importance, in expression. It was my purpose to give a history of speech. This quickness was perceived, and it is therefore transiently noticed.

SECTION XLII.

Of the Aspiration.

We have thus far learned, how the five modes of vocal sound, Quality, Time, Pitch, Abruptness, and Force, together with the absence of all impression in the Pause, do by their separate and their mingled influence produce the varied effects of speech already described.

The works of nature are inexhaustible patterns of permutation; and the function now to be considered, will show additional means for diversifying the effect of those signs of expression, heretofore described. The subject of this section does properly belong to the Mode of quality; but having received a place and name among the alphabetic elements, and having peculiar properties, it deserves a separate notice here. I shall therefore endeavor to show that the element denoted by the letter *h*, or, as it is called, the Aspiration, has eminent powers of expression.

By calling *h* a mere breathing, some authors imagine they insure the right to *reject* this element from the alphabet. It may be said in truth, that aspiration, as a separate and unemphatic element is feeble, and has not the tunable and flexile vocality of the tonics: yet while *harrow* and *arrow* owe the difference in their meanings respectively to the presence and absence of the element; that breathing will fulfil the purpose of articulation, though it may not conform to the exact definition of it. Notwithstanding, the defects of aspiration cannot be denied, under the cold measurement of the grammarian, it is still pre-eminently entitled to notice, as a powerful agent in oratorical expression.

The element *h* is slightly susceptible of pitch; and of abruptness, as in a whispered cough; while it freely admits of prolonged quantity. In this form, it furnishes the expressive

interjection of Sighing. It admits, to a certain degree, the variations of force; and under the calls of emphasis, is remarkably displayed on the median stress. Its force may be more effectually exerted on the beginning of words; especially those having universally an energetic meaning, as *havoc*, *horror*, and *huzza*. It is combined with most of the interjections, in all languages.

Besides the above mentioned instances of its expression, where common orthography has given it a literal place, it is in certain cases of emphasis, engrafted on the several tonics and subtonics. For though aspiration does with its literal symbol, serve the purpose of a distinct constituent of syllables; it may even without the symbol, be severally united with elements having a vocality, without destroying their individual characters. The quality of the tonic is indeed impaired by the union; for the purity of a tonic element was negatively defined, by declaring its freedom from aspiration; but the expressive effect in this case compensates for the loss of purity.

There is some unknown mechanism of speech, by which the strenuous pronunciation of a tonic element becomes semi-aspirated. If the word *horrible* be deprived of its aspirate, it will be impossible to give *orrible*, in prolonged and energetic exclamation, without restoring in a great degree, the initial aspiration. The question; how far this unavoidable combination operated to introduce the aspirated element, for the forcible expression of mere animal energy, at the date of what is called the origin of language; we leave to the everlasting disputes of those who look for truth in fancy, and who teaze themselves by the notional pursuit of undiscoverable things.

Efforts of vociferation on syllables which do not contain the letter *h*, nevertheless assume the aspiration, and corrupt thereby the pure character of the tonics. Nay, in the excessive force of such efforts, the voice is sometimes lost from the atonic aspiration overruling the tonic vocality. The character of these united functions, when forcibly uttered, may be illustrated by the subtonics *y*-e, and *w*-o, respectively a compound of aspiration with the monothongs *ee*-l, and *oo*-ze. The other three

monothongs *e*-rr, *e*-nd, *i*-n, when united with aspiration, become obscurely the basis of the several other subtonics. And although the subtonics are thus formed by the mingling of vocalities with aspiration, they may yet receive further aspiration, for the purpose of energetic expression.

The dipthongal tonics do not receive the aspiration with the same effect as the monothongs; since there is something in their character, that prevents as great a change upon them, as takes place on the monothongs, by a union with aspiration.

It was shown formerly that whispering, which is only the *articulated* form of aspiration, has its pitch, upon a succession of different alphabetic elements; yet whatever may be the difficulties of this articulated intonation; the simple sufflation, when engrafted on the tonics, passes concretely through all the intervals of the scale, and unites itself with every form of stress.

To show how far this function assists in the expression of speech, let us keep in mind what was said above, on the instinctive union of a vehement exertion of the voice, with its aspiration; and consider further, two forms under which the simple aspiration is employed.

One is a sort of facetious comment of surprise and incredulity, in common use, consisting of an effort of aspiration modified by the tongue and lips, into what is called, in the fifth section, the sufflated whisper. The movement of this sufflated interjection is that of an unequal direct wave; the first constituent being a tone or wider interval, according to the required expression, and the second, a descent to the lowest audible pitch.*

* The Elocutionist has certainly not talked without his books. And although he seems never to have been concerned at not coming to his hearing, among their infinite number and confusion; yet he has been, and still is, sorely afraid of admitting a full and precise nomenclature into them. Our analysis now enables us to point out the form of intonation in the prolonged and derisive interjection, *Whew*, of the grammarian; though neither grammar nor elocution has taken the trouble to find it out, and to tell us, what it is. When the reader utters this sufflated interjection, by a descent from a very high to a very low pitch, he will have an illustration of what was said in the fifth section, on the scale of Whisper: for this sufflation, having *e*-ve at its upper extreme, and

The other effort of aspiration, is made by the larynx alone, and constitutes the function of Sighing. It consists of a simple inspiration, followed by an expiration, more or less prolonged through a falling second or wider interval, or semitonic wave, according to the character and intensity of the expression. A sigh is the well known vocal sign of distress, grief, and anxiety, and of fatigue and exhaustion, both of body and mind. Since these different cases include the general powers of expression, in simple and natural aspiration, we can infer; what will be the effect when this aspiration is joined with the vocality of speech.

It may seem, but can only seem, to be an exception to the consistency of nature, that a quality of voice, which under a quiet whisper, serves the purpose of concealment, should be found united with vocality in the most forcible exertion of speech. Such however, is the fact; for aspiration conjoined with the vehement forms of stress, becomes one of the signs of the greatest vocal energy. Its union therefore with a rising or falling interval of the scale in the Natural voice, increases the expressive power of that interval; and perhaps adds the effect of sneer to intonations, that in their purely vocal form severally convey surprise, interrogation, irony, and command.

Should this union of aspiration with vocality be given with an abatement of voice, approximating towards a whisper or a sigh, it becomes the sign of earnestness in various states of mind. Thus the following lines, when uttered in a pure vocality, will not have their proper expression.

> Hah! dost thou not see, by the moon's trembling light,
> Directing his steps, where advances a knight,
> His eye big with vengeance and fate?

Nor would their purpose be effected by an aspirated vociferation. But when subdued to a kind of union of the natural

oo-ze at its lower, will prove, by the position of these elements on the scale, that it passes through two octaves; the rapidity of the movement, as it seems to me, preventing the clear perception of the intermediate elements. In this case, the interjection differs from that described in the text; and is the suffla-tion of *whew* through a double downward octave.

with the whispered voice, the earnestness of the appealing interrogation is at once, obvious and effective.

Should an abated voice be aspirated on the *Tremulous* movement of a second or wider interval, it may denote apprehension or fear. When this abatement is aspirated on a simple rise or fall, or on a wave of the semitone, it is an approximation to the sigh; and thus adds intensity to the plaintiveness or distress of the semitone on a pure vocality. When a tremor is superadded to the aspirated semitone, the voice exerts its ultimate means, for denoting the deepest sadness, without the assistance of crying and tears.

Aspiration when combined with different forms of stress, and with the guttural voice, to be described presently, severally denotes sneer, contempt, and scorn: hence the means of joining with nearly every interval of intonation the expression of these various states of mind. Even the simple rising and falling movements, indicating inquiry, surprise, and emphatic affirmation, may thus be made contemptuous; the effect being more strongly marked when aspiration is applied to the wave in its unequal form.

SECTION XLIII.

Of the Emphatic Vocule.

We learned, on the subject of the alphabetic elements, that when the articulative occlusion is removed, there is a slight and momentary but sudden issue of voice which completes the formation of the vocal, and is the only sound of the aspirated

abrupt elements. This was called the Vocule. It is a diminutive form of Abruptness. Like all other voices, it is susceptible of force. Its higher degrees of stress constitute the function named at the head of this section. The emphatic vocule denotes great energy; and necessarily follows a word, terminated by one of the abrupt elements.

The vocules of *b*, *d*, and *g*, are vocal. Those of *k*, *p*, and *t*, are aspirated; yet under a forcible emphasis, are sometimes changed to vocality. Only that vehement mental state which directs, justifies the use of this unarticulated explosion, at the end of an emphatic word; and cautious management is necessary to prevent its forcible utterance from passing into rant or affectation.

When an abrupt element precedes a tonic, the vocule is lost in the sound of the tonic, which then seems to issue directly from the abrupt element. Thus in the word *light*, the vocule is distinctly heard at its termination; but if *t* immediately precedes the tonic *i*, as in *tile*, the vocule is lost, and *t* is then only a peculiar radical opening of *i*. This is the proper coalescence, except the abrupt element terminates a word. For in this case, a junction of the vocule with the tonic of a following word, may confuse pronunciation by destroying that clear limit which should give a separated individuality to every word of a sentence. This fault is sometimes even purposely assumed; to remedy a want of physical energy in pronunciation. Persons who attempt to give unusual force to their radical stress, and who cannot readily explode the voice on a tonic, avail themselves of the facility of bursting-out from the final abrupt element of a word into a succeeding tonic. Thus if the phrase *bad angels*, should require force, either for emphasis, or for a distant auditory; the explosion of *d* into *an* would produce the coalescence *bad dangels* or *ba-dangels*. But as the arrangement of elements is a casual thing, it must happen that the same word will occur in discourse, both with and without a preceding abrupt element; and besides, the common exertion of force does not require the coalescence. These circumstances will prevent the effect of the junction

becoming familiar to the ear, and thus passing for a proper and constant character of the word. A forcible pronunciation according to this method, will therefore sometimes create confusion in the perception of words; and lead in most instances, to that momentary hesitation on the part of an audience, which prevents a ready comprehension of oral discourse. Let the phrase *music sweet art*, be pronounced in this manner, and the combination will present an image both ludicrous and contradictory.

If what has been said, on the means for effecting distinct articulation, by a full and clearly formed radical stress, is strictly applied; the designed purpose of this junction of tonic with abrupt elements may be accomplished without interfering with the perception of a clear outline in the boundary of words; since this demarkation is necessary for distinct and dignified utterance, in the thoughtful purpose of an exalted elocution.

In the rapid energy of colloquial speech, and of the passionate haste of emphatic discourse, this coalescence of the elements is more liable to occur; nor in these instances can it always be avoided.

SECTION XLIV.

Of the Guttural Vibration.

In our section on the mechanism of the voice, it was shown that the retraction of the root of the tongue, together with a closure of the pharynx, produces what seems to be a contact of the sides of the vocal canal above the glottis, and thus gives rise to a harsh vibration; from the gush of air through the

straitened passage. This peculiar sound may be made on both tonic and subtonic elements; nor is their articulation much affected, by union with this Grating noise. I have called this function the Guttural Vibration, on account of its apparent formal cause.

This guttural function is practicable on all the intervals of the scale; and it adds to their respective characters, its own peculiar expression. This expression consists in the strongest degree of contempt, disgust, aversion, or execration; and these states are most strongly marked on the intonation of the waves.

When the guttural vibration is given with an exploded radical stress, it makes the speaker himself feel, in its disruption, that the effect must spread widely around him; and while it percussively assaults the air, that it must, with the fullest power of expression, break through the ear into the understanding and heart of an audience.

Having thus described the peculiar forms and degrees of Quality, Time, Force, Abruptness, and Pitch, and having marked out some of the occasions for their application in speech; we are now prepared to consider their other purposes, comprehended under the terms Accent, and Emphasis. This detail will form respectively the subjects of the two following sections.

SECTION XLV.

Of Accent.

ACCENT is defined in philology to be; the Distinguishing of one syllable of a word from others, by the application of a greater force of voice upon it. This is a true, but limited account of accent; for it will be found that the accentual characteristic consists in a syllable being brought under the special notice of the ear. This may be done by force; but it may be likewise effected through other audible means.

In a mature language, no word uttered singly, except as an elliptical proposition, conveys any intelligible relationship or meaning. Accent, as we use the term, is an attribute only of individual words, and cannot therefore embrace what is properly called expression. When the impressive character of a syllable, either through force or other means, conveys a remarkable meaning, or expression, it constitutes what is called Emphasis.

If we have thus, accurately stated the difference between accent and emphasis; Accent may be described in general terms, to be the fixed, but unthoughtive, and *inexpressive* distinction between the syllables of a word; and forming in every word of more than one syllable, that essential and striking feature, on which *thought* and *passion* may, when required, be emphatically displayed. This simple audible-prominence of accent may be effected by radical stress; the loud concrete; and a longer quantity on the noted syllable.

And First. Radical stress is the appropriate accent of immutable syllables. The word *iterated* has four short syllables, with the accent on the first. The brevity of this syllable not admitting the distinction of a prolonged quantity, or even of the loud concrete, the accent must be made by a sudden burst of the Radical, into a momentary stress. The accent may be

readily transferred to each of the other syllables, by giving the necessary degree of radical abruptness respectively to them.

Second. Syllables of sufficient length to render the radical and vanishing movement cognizable, admit of accentual distinction by the Loud concrete. In the word *Padington*, the three syllables are of moderate length, and about equal. As the first has quantity sufficient to prevent the necessity of adopting the explosive radical stress, its high accentual relief can be brought out; and readily transferred to each of the other syllables, by the loud concrete alone. Syllables adapted to the loud concrete may receive at the same time, an addition of the radical stress; the former however being adequate to the inexpressive purpose of accent, radical abruptness is unnecessary.

Since the Thorough stress may sometimes be applied on a moderately short syllable, it might here be assigned, as one of the means of accent; but it is scarcely to be distinguished from the radical stress and the loud concrete, on these short quantities, and therefore does not deserve a separate consideration.

Third. When the time or quantity of one syllable of a word exceeds the time of another, that syllable, according to our definition, gives accentual distinction; and though unassisted by loudness or abruptness, sometimes necessarily assumes it. The word *victory*, pronounced with the usual degree of radical stress on the first syllable, and the second subsequently prolonged, as if written vic-*toe*-ry, has the impressive distinction; which in this case may be called the Temporal accent; postponed to that second syllable; even though it should be uttered with comparative feebleness, and with all possible omission of abruptness. Words which consist of syllables of equal time, such as *needful*, *empire*, *farewell*, *sincere*, and *amen*, easily undergo a change of accent to either syllable, by a slight addition to its length. The word *heaven*, pronounced as one syllable, *heavn*, has the accent in its long quantity: divided into two syllables of equal time, as in *heav-en*, the place of the accent is doubtful, or the word may be said to have two equal accents.

These are the three means for accentual distinction; accent being the prominent and fixed feature that identifies a word, independently of any peculiar thought or expression. As these means are sufficient to give importance to syllables, without conveying at the same time thought or passion, which is the purpose of emphasis; we may see the line of separation between these functions. It is true, emphasis cannot exist without accent, for the emphatic is always the accented syllable; and the expressive power of intonation, time, and stress must give the emphatic syllable that attractive influence which constitutes the essential agency of accent.

I have pointed out only the radical stress; the thorough, conditionally, on moderately short quantities; and the loud concrete, as the causes of *accent*, derived from force; since the median, the vanishing, and the compound, are more commonly used as the means of *expression:* and in the plain pronunciation of a single word, surely no one does employ these last named forms of stress.

Notwithstanding all the kinds of accent here enumerated, are represented independently of pitch, still they are necessarily employed on one or other of its intervals. Thus in plain *narrative* or description, the radical stress, and loud concrete, and perhaps the thorough stress, are applied to the tone; and the temporal accent, when not unduly prolonged, may take-on the direct and inverted wave of the same interval. For this gives dignity to utterance by means of its deliberate movement, without conveying any peculiar expression incompatible with the simple purpose of accent. But this remark has no reference to accent on *single* words, which excludes the idea of dignity, and of every expression whatever.

Since the use of the three kinds of accent, is in a considerable degree governed by the time of syllables, it is desirable to know the circumstances which render them severally applicable; make them easily changeable; and give them a predominant and controlling influence.

Syllables, with regard to their time, were arranged under three classes, The Immutable, Mutable, and Indefinite. Radi-

cal stress is the means for distinguishing immutable syllables. The loud concrete may be given to the mutable; since they have sufficient length for the display of force, without the necessity of an abrupt explosion. Indefinite syllables, admit of the attractive distinction of the temporal accent; and yet they are sometimes pronounced equally short with the immutable. Thus *lo* in *loquacity*, and *lo*, used as an emphatic interjection, exemplify the extremes of duration. Hence, the radical stress may sometimes be used on an indefinite syllable, in its shortest time; as it is in the accent of the words, *idleness* and *orderly*.

In words, consisting of a long and a short syllable, the accents of stress and quantity readily give way to each other. Thus in the noun *pérfume*, the length of the last syllable yields to the stress, with a slight extension of quantity, on the first. But in the verb *perfúme*, the stress as easily gives way to the temporal accent on *fume*.

Of all the means by which one accented syllable of a single word is embossed upon the ear, if I may so speak, in higher relief than others, the most common is that of the temporal impression. In English words the accented syllable is generally the longest; and the excess of length alone; without obvious radical abruptness, or an increase of force on the whole concrete, above the neighboring syllables; is sufficient to answer the purposes of accentual distinction. The majority of writers, without sufficient examination, have resolved all accents into excess of force.

Inasmuch as the radical is the principal form of stress for short syllables; and as the loud concrete may be applied on all but immutable ones, it may be inquired, whether stress, or quantity has the greater influence in pronunciation, by its controlling or excluding power. In most words, this predominant influence is readily changeable; as in the words *Cordova*, *Ontario*, *commemoration*, and *purlieu;* the accent, of whatever kind, being in these instances as easily practicable on one syllable as on another. But in words with the arrangement, and the habitual pronunciation, of *beguile*, *indeed*, *delay*, and *revenge*, the temporal accent cannot be deprived of its supremacy,

by a radical stress on the first syllable, except through an effort in exploding the first, and abbreviating the last. For it is sometimes necessary to reduce the quantity of one syllable, that the radical stress may take the lead on another. The accent of the word *Emanuel*, lies in the extended time of the second syllable. Scarcely any degree of abruptness can transfer the accent to *E*, while *man* retains its quantity. When this is shortened, the first syllable *E*, may, through a strong radical stress, be made the leading accent; but the word will scarcely be recognized in the change.

In regarding the subject of accent, it ought to be borne in mind that a difference in kind or quality, of the elementary sounds, may in some cases, be mistaken for a difference in force; since to many an ear, *ee*-l and *a*-le might seem to be surpassed by *ou*-r and *a*-we. If however, there is that predominance, then Quality may sometimes be a cause of accent, or may assist its influence.

There are different degrees of susceptibility among the elements, in receiving the accent. The tonics more easily and conspicuously take-on each of its three forms. The abrupt elements are heard in the vanishing stress, and assist the radical explosion on the tonics; but are utterly incapable of the loud concrete, and the temporal accent. The subtonics have little or no power, under the radical stress; yet they fulfil all the purposes of quantity; while the atonics, though heard in the emphatic vocule, never, in proper and unaffected speech, receive accentual distinction.

The impressive agency of accent upon the ear, is fixed in the pronunciation of the English language, on one or two syllables of all words, with more than one. It is an abundant source of variety in speech; forms in part, the measure of our versification; and when skilfully disposed, by the adjustment of a delicate ear, produces with the assistance of quantity and pause, the varied rythmic measure of prose.

Some grammarians and rhetoricians, with whom the intelligent Mr. Sheridan is to be ranked, have set-forth a rule, that when the accent falls on a consonant, the syllable is short; and

long when on a vowel. At school, I could not understand this great prosodial principle: now, I perceive it has no foundation. For if accent is variously produced by radical stress, the loud concrete, and by quantity; a distinction of literal place cannot make the supposed difference. The abrupt stress will always be made on a tonic, (or vowel,) notwithstanding the syllable may be opened on a preceding subtonic, or abrupt element. The loud concrete must be applied on all the elements without distinction; while an accentual impression by quantity must consist of the united time of tonics and subtonics, when the syllable is constructed with these different elements. All this however, is only a denial of the truth of the rule, on the ground of *our* own history of accent. Let us hear how the rule agrees with the *fact* of pronunciation. In the word *ac-tion*, the abrupt stress is on the vowel (tonic) *a;* for *c* in this case, having no body of sound, is but the occluded termination of *a;* yet the syllable is short; and in *re-venge*, the accent or the greatest impression on the ear, is from the quantity of the subtonics (consonants) *n*, and *zh;* and yet the syllable is long. Language is full of like examples; and from the illustration they furnish, we may learn that the time of syllables bears no fixed relation to stress, nor to other means of accentual agency. The prevalent error on this subject must be ascribed to the general cause of all errors; a want of observation at first, and the assumption of notions, to prevent observation ever after, by those who adopt them.

Mr. Walker has given a theory of accent; making it dependent on the rising and falling inflection, as indefinitely described by him. If the preceding history of intonation is true, and if it has been clearly comprehended, the reader must conclude, that accent can have no fixed relationship to a rise of the voice, or to its fall; since it is effected with every essential characteristic, under either of these opposite movements; their junction into the wave; and under all the changeable phrases of melody.

Much has been said by authors, on the application of accent. But with the sole means of the Tongue and the Ear, yet with

scholastic authority all around me, I began this history of the voice, with a resolution to speak from Nature; and not after men, too blind or too proud to consult Her ever-open, and Revealing Book of Speech.

SECTION XLVI.

Of Emphasis.

EMPHASIS is defined, to be a stress of voice on one or more words of a sentence, thereby to forcibly impress the hearer with their peculiarity of meaning. Most writers, without seeming to consider the subject of much importance, indefinitely attribute to emphasis, a characteristic 'tone;' and Mr. Walker imagined he specified this idea, throughout all its conditions, in his general, and vague account of the upward and downward inflection.

But authority aside; let us try to do something to the purpose, by observing and recording.

It was stated, that Accent is the fixed, but *inthoughtive* and *inexpressive* distinction of syllables, by quantity and stress; alike both in place and character, whether the words are pronounced singly from the columns of a vocabulary, or connectedly in the series of discourse.

Emphasis is either the *thoughtive* or *expressive*, yet only the occasional distinction of a syllable, and thereby of the whole word, or of several successive words, by one or more of the various forms and degrees of Time, Quality, Force, Abruptness, and Pitch.

As this notable function represents the various states of

mind, it is applied occasionally on the current of discourse; but it may be employed on solitary interjections, and on one or two words, forming an elliptical sentence. It will appear hereafter, that emphasis is no more than a generic term, including specifications of the use of every mode of the voice, for enforcing thought and passion.

The stated means of quantity and stress which constitute Accent, being included among the enumerated causes of Emphatic distinction, it might be inferred, that in these particulars, accent and emphasis cannot differ from each other. Quantity, radical stress, and the loud concrete, are indeed the same in both cases; but their purpose and power in the latter, invest them with the attractive influence of thought or expression.

For a detailed account of the particular *occasions* requiring emphasis when restricted to the means of stress, the reader is referred to libraries. They contain rhetorical, and critical works, setting-forth this part of elocution, with comprehensiveness, perspicuity and taste. It is our aim, to point-out and to measure the vocal means of this important function.

Emphasis produces its effect upon the ear, by means of the quality, force, time, and abruptness of voice, and the varied intervals of intonation. The particular enumeration of these means will be given under the following heads.

Of the Emphasis of Quality.

The different forms of the mode of Quality, were enumerated in the ninth section. They are variously, thoughtive or expressive, and some of them strongly affect the ear. Besides their use in the general current of speech, they may be occasionally applied as emphasis on single words. I do not say, we are to include under this head, those questionable cases of what may be called, the Phonology of Style, in which sound is said to be 'an echo to the sense.' The reader may, on this point, consult Mr. Sheridan, and other writers; and judge for himself, how

far any individual sound of the alphabetic elements, may be considered as quality, and applied as emphasis. The following line from Milton's *Lycidas*, is said to be an example of this kind of expression.

> Their lean and flashy songs
> Grate on their scrannel pipes of wretched straw.

If the *r*, here repeated, be roughened by vibration of the tongue, it may be thought to represent vocally the harshness of the Shepherd's pipe; but to me, the expression, if expression at all, would be lost in its affectation. And generally, when cases of this kind do not consist in a resemblance of the sound of the word to the sound signified, or in an associative influence of the sense on the sound, they are often a false or a puerile figure of speech.*

The guttural vibration as a quality, is expressive of scorn and execration. The falsette may be emphatic, in the scream of terror.

Of the Emphasis of Force.

UNDER the Time-honored, we cannot call it a Satisfactory System of Elocution, Force or Stress seems to have been regarded as the principal, and if we except the vague pretensions of ancient Accent and of modern Inflection, as the only means of emphatic distinction. Our system ascribes to it an

* *Buzz*, *hiss*, and a few others, may be identical in sound with what they verbally represent; but let not the Virgilian Scholar, impressed with the rythmus of that apologetic maxim, in Roman robbery, of beating down the Proud, 'debellare superbos,' be misled into the fancy, that the mere syllabic sound of *superb*, is, in itself, an echo, as the poor metaphor calls it, to the idea of magnificence, or grandeur; since, by the transposition of syllables, which cannot vary the effect of unassociated sound, we might have the *superb* conception of a Royal Banquet, changed; if we may make the disenchanting and unseemly contrast; to that of the homely table of Poverty, with nothing but its *Herb Soup* and the convenience of a pewter spoon.

influential but not an overbearing agency among the Modes of the voice. In the first section, Abruptness is described as a peculiar function, and although apparently a form of Force, is classed as a separate Mode. The scope however, of its character and occasion is limited; for it has no varied forms, and only a difference in degree. It might indeed be arranged apart, and termed, the Abrupt-radical stress; since it is at the opening alone of the concrete, that its effect as a peculiar function, and an independent Mode of speech is recognized. Still as the Radical stress bears a congenial, or at least a classified relationship to the use of force on other parts of the concrete, I have thought, with this prefatory remark, the term abrupt stress, even with its claims to a separate arrangement, might here be included in the subject of Radical Emphasis.

Of the Radical Emphasis.

When an immutable syllable bears the accent, in a word remarkable by thought, passion, or antithesis; the audible distinction can be made only in three ways; by quality of voice; a wide radical change in the phrase of melody; and an abrupt enforcement of the radical stress. The two former will be noticed in their proper places. The last is here illustrated.

> And with perpetual inroads to alarm,
> Though inaccessible, his fatal throne;
> Which, if not victory, is yet revenge.

If the strongly contrasted meaning of the word *victory*, is not represented by guttural vibration, by aspiration, or some other available quality; or by a change of radical pitch upward or downward through the skip of a third, fifth, or octave, the syllable *vic* must be raised into importance by means of the abrupt radical stress: at least no other form can be effective

while the syllable is limited to its usual or conventional quantity.

Let us not pass unnoticed the impressive succession of syllabic quantity and pause in this closing line; a rythmus, though prosaic, yet remarkable for the skilful comparison of the rapid time, and abruptness of *vic*, with the long-drawn and gliding voice on *venge;* the rest between the contrasted clauses, gradually preparing the ear, for repose on the indefinite quantity of the terminative cadence.

It is true, even an immutable syllable may be carried rapidly through any interval of the scale; still this rapid movement when not joined with the radical change, is of no emphatic importance.

Although the radical emphasis is here allotted to immutable syllables, it may be laid also on those of indefinite time. But since these admit of more agreeable forms, derived from quantity and intonation, they less frequently require the strong explosion of the radical.

This emphasis is the sign of anger, positive affirmation, command, and energetic mental states of all kinds. It is also the common means of enforcement, whatever the time of the syllable, when discourse requires a rapid utterance.

Of the Median Emphasis.

THE prominent display of the thought or expression of a word, by a gradual increase and subsequent diminution of voice, can be effected only on syllables of indefinite time. It has an importance equal to that of the radical stress, under a form of greater smoothness, dignity and grace. In the following sentence, the word *sole* conveys the mental state of warm and serious admiration, which is finely expressed by this emphasis.

> Wonder not sov'reign Mistress, if perhaps
> Thou cans't, who art *sole* wonder!

Though the median stress might possibly be executed on the simple rise and fall of the fifth, and octave, when considerably prolonged, yet it is more frequently, and more effectively made on the wave. In the present case, the emphatic intonation of the word *sole* is through the equal wave of the second or third; the swell being at the junction of its two constituents.

The reader must bear in mind, that in assigning the form of stress in this, and the preceding examples, I have been governed by the principles of speech, laid down in this volume; and that I shall continue to apply them, in illustrating the other forms of emphasis, included under this section; for if these examples be read in any of those various ways, resulting from vulgar attempts in elocution, or from scholastic authority; I shall in all probability be misunderstood. According to our rule, the lines above quoted should have a plain but deeply reverentive character, on the long quantities of its diatonic melody; giving to the emphatic word the importance of greater time, either in the wave of the second, or third, or even fifth, and smoothly enhancing it by the swell of the median stress. It is not within our present purpose; but it might be added, that *thou* should have the wave of the second or third, to connect it both by quantity and intonation, under the emphatic tie, with *sole;* and that, *canst* should be set at a ditone above *thou*, to assist the emphatic tie, in carrying on the voice and with it, the meaning of the line. The intonation here proposed, may be taken as an example of the reverentive or sentimentive style.

Of the Vanishing Emphasis.

This form of stress is characterized by a degree of force, nearly equal to that of the radical emphasis. Why then are they distinguished from each other by name? The radical is appropriate to immutable syllables; the vanishing cannot be recognized on them, since some extent of quantity is required

for its display; and though the hasty energy that prompts it, generally assigns it to a *simple* concrete, with just sufficient time for its application, still it is sometimes effectively made on the utmost extension of the simple movement, and on the wave.

In the following examples, this inversion of the simple form of the concrete may be employed for the expression of angry impatience in the one case, and of threatening vengeance in the other.

Oh ye *Gods!* ye *Gods!* must I endure all this!

Oh! that I had him,
With six Aufidiuses, or more, his *tribe*,
To use my lawful sword.

The words here marked in italics, when pronounced with the vanishing stress, have that Irish provincialism which characterizes in a degree, this species of force; the final abrupt element in these cases, contributing to the effect, by its occlusion.

This form of stress is often used for an energetic, a peevish, or an angry question: since in this way, the extent of the interrogative interval, with its emphatic boundary, is more forcibly impressed on the ear.

A cause of the peculiar expression of the vanishing emphasis, may be this. From the ordinary habit of the voice in the simple concrete, it is difficult to produce a final fulness and force, without giving rapidity of time to its execution: and this adapts it to the active state of mind represented by the vanishing stress. But we leave all suggestions of this kind, to the observation and reflection of others.

Of the Compound Emphasis.

A DEGREE of emphatic distinction by force, stronger than that of the preceding forms, may be applied to syllables of indefinite time; for these, under the direction of a vehement

state of mind, may receive their force from a union of both the radical and vanishing stress; as in the following urgent call.

> *Arm* warriors *arm* for fight, the foe at hand,
> Whom fled we thought, will save us long pursuit
> This day.

The imperative words here marked in italics, may receive this double form of stress, either on a wide downward interval, or an unequal-direct wave, with a wide downward constituent. The vanishing stress being here, on the subtonic *m*, requires more effort to produce its fulness, than when the final element is abrupt. The compound stress is however, more particularly appropriate to the forcible emphasis of an interrogation: and I here cite an example, from the scene of Hamlet's violence towards Laertes, at the grave of Ophelia.

> Dost thou come here to *whine?*
> To outface me by leaping in her grave?

The great earnestness of these questions, calls for the Thorough interrogative intonation; and the emphatic importance of the word *whine*, requires, or will admit the rising octave with the compound stress upon it. Thus the radical abruptness on *i*, sets forth the threatening rage of the Prince; while the vanishing stress on *n*, conspicuously denotes the inquiry, by marking the extent of the interrogative interval.

We do not here notice the aspiration, to be joined with the compound stress, for the expression of whatever contempt or scorn, the question may contain.

It must be confessed however; the discrimination of this species of emphasis, in the current of pronunciation, is not so easy, as that of the preceding. Still it is heard in the voice. Its effect is peculiar; and by deliberate analysis it is clearly referable to the above named constituents.

Of the Emphasis of the Thorough Stress, and the Loud Concrete.

In detailing the assignable forms and degrees of force, those of the Thorough stress, and the Loud concrete, were described as different from the rest, and from each other.

But I am not disposed to insist upon the importance of these distinctions, for the practical purposes of elocution. They exist however, as forms of stress, and are, perhaps used as emphatic signs of thought or expression. Yet they are not, either in character or degree, when employed on short quantities, so distinguishable from the radical, and the compound stress, and from each other, as to require special exemplification. The peculiarity of these forms of stress, is relative to the *time* of syllables; for when this is not so short as to require the radical stress, nor of sufficient length to admit of a prolonged application of force, the required distinction may be effected on such moderate quantities by the loud concrete, or the thorough stress, as in the marked syllables of the following example; where the first may receive the former, and the second, the latter species of emphasis.

> **This knows my Punisher: therefore as far**
> **From *grant*ing he, as I from *beg*ging peace.**

On this subject, let it be kept in mind, that although the thorough stress may be applied, under the limitation of *emphasis*, to short, and occasionally to longer quantities; yet when unusually extended, and when used in a *current melody*, it has that rustic coarseness, described in the thirty-ninth section.

Of the Aspirated Emphasis.

The earnestness and other expressive effects of aspiration, may be spread over a whole sentence. The same expression is sometimes restricted to a single word; thus constituting the

aspirated emphasis. Many words claim this emphasis from the essential energy of their meaning; and these, in some cases have the literal symbol of aspiration, as *havoc*, *horror*, *huzza*. A similar remark may be made on some of the interjections. I need not quote instances of aspirated utterance in the exclamations of passion, and in the pure breathing of a sigh; the pages of the drama are full of examples.

In the following dialogue from *Julius Cæsar*, the effect of aspiration in marking an earnest state of mind, is sufficiently obvious on the words *ay*, and *fear*, set in italics.

Brutus. What means this shouting? I do fear the people
Choose Cæsar for their king.
Cassius. *Ay*, do you *fear* it?
Then must I think you would not have it so.

And again, in the Tent scene, the earnest repugnance of Cassius is manifested by an aspiration on the word *chastisement*.

Brutus. The name of Cassius honors this corruption,
And chastisement does therefore hide his head.
Cassius. *Chastisement?*

When aspiration is combined with the vanishing stress on a simple concrete, or on the various forms of the wave, it conveys an expression of sneer, or contempt, or scorn.

Aspiration may be applied to syllables of every variety of time, to all forms of force, and all intervals of intonation.

Of the Emphatic Vocule.

When a word emphatic by force, terminates with an abrupt element, followed by a pause, that slight issue of sound called the Vocule, generally receives a continuation of the force; and this, by its explosive effort, becomes the sign of passionative excitement.

There are occasions on which this vocule may be used, with a

view to press into a syllable all the power of emphasis. But it comes so close to affectation, that I hesitated about its classification, as a fault, or as an assistant enforcement of speech.

I will not say absolutely, it should be forcibly employed in the following line; from the close of the third scene, in the third act of *Othello:* but when the word *hate*, is pronounced with the stress required by the passionative state of the Moor, the emphatic vocule almost necessarily bursts from the organic opening of the atonic abrupt element.

> Yield up, O love, thy crown, and hearted throne
> To tyrannous *hate!* swell, bosom, with thy fraught.

Of the Guttural Emphasis.

The excited mental states of disgust, aversion, execration, and horror, give their expression to an emphatic word, by joining the guttural vibration to other means of vocal distinction. It is heard on the daily occasions for revolting interjectives; and sometimes on the common current of syllabic utterance. It might be properly used on the word *detéstable*, in the following lines, from that dreadful malediction upon Athens; at the opening of the fourth act of Shakspeare's *Timon;* taking care to accent the second syllable, which does not bear a stress, in the measure of the line.

> Nothing I'll bear from thee
> But nakedness, thou de*tè*stable town!

When this guttural vibration is combined with the highest powers of stress and aspiration, it produces the most impulsive blast of speech.

Of the Temporal Emphasis.

When the quantity of an emphatic syllable is long, and admits of indefinite extension, when the word has only an antithetic, or a thoughtive meaning, without the force of passion, or when the distinction has the sole purpose of an emphatic tie; the impression may be made by the influence of time alone, as on *co*, in the following address.

> Hail holy Light, offspring of Heaven first-born,
> Or of the Eternal, *co*eternal beam,
> May I express thee unblamed?

Or more conspicuously, in Abdiel's warning to Satan.

> For soon expect to feel,
> His *thunder* on thy head, de*vour*ing fire.
> Then, who *created* thee lamenting *learn*,
> When who can *un*create thee thou shalt *know*.

In this constellation of temporal emphases, the impressive long quantity of the accented syllable of *thunder*, and of *devouring*, is given as an instance of the emphatic tie; in which the connection of two subjects separated by a clause, is shown in its true vocal syntax; and by which any ludicrous image, from too ready an association between *head* and *devouring fire*, may be obviated. Perhaps it will be said; these words, together with the others marked in italics as emphatic by quantity alone, might receive the additional distinction of a forceful, or of an intonated emphasis. But it may be learned from the speech at large, that Abdiel is no longer the 'fervent angel' contending with the apostate. He is now the herald of an Almighty Decree. The earnest persuasion, with the alternate hopes and fears of argument, has given place to thoughtive admonitions, and to the solemn declarations of an ordained judgment; and the unimpassioned but conspicuous distinction by temporal emphasis appears well accommodated to the utterance of the 'unmoved, unshaken, unseduced, unterrified,' and prophetic Seraph.

The reader must have observed the close connection between the various vocal constituents; and that with every attempt, it is impossible to represent each separately, in the necessary illustrations. We here speak of the simple extension of quantity as the means of emphasis, when in reality that quantity is in part effective, through the influence of some form of intonation. Extended time on interrogative syllables, on those of positiveness and command, or on a feeble cadence, has an intonation, respectively, through the simple course of the upward or downward third, fifth, or octave. But in plain temporal emphasis, like that of the above example, and in a dignified diatonic melody, an extension of indefinite syllables, is always through the direct or inverted wave of the unimpassioned second.

Of the Emphasis of Pitch.

It was stated generally, in speaking of the pitch of the voice, that its several forms are used as the means of emphasis. We should now proceed to the illustration of this subject; but as the rising third, fifth, and octave, are signs of interrogation, and as they have this signification even when applied to but one word of a sentence, we may inquire; how the Interrogative character in discourse is to be distinguished from the Emphatic. There must be even to the common ear, something like an unwritten rule, to which reference is unconsciously made; for notwithstanding the frequent employment of these signs in their different meanings, these meanings are rarely confounded. But our discriminations on this subject have in time past been four-footed instincts; let us try to ennoble them, by giving them the support and the exalted step of knowledge and principles.

The various interrogative sentences were named in the seventeenth section; and on that division, the discriminations are here made.

In the first case. As the emphatic use of pitch is on a single word, or at most on two or three, there is no liability to mistake emphasis, for declarative questions with the *thorough* intonation. In the second. It was shown, that the partial interrogative expression is generally applied to common, pronominal, and adverbial questions. These, even with but a solitary third, or fifth, or octave, cannot possibly be confounded with cases of emphasis on these same intervals, in sentences without the grammatical structure of a question. How far it might be proper to consider a partial interrogation, made with a single interrogative interval, as conjoining the conditions of interrogation and of emphasis, thereby justifying the term Interrogative Emphasis; may be left for future inquiry and arrangement. In the third case. Many phrases having the form of a question, seem nevertheless to hang doubtfully between an interrogative and an assertive meaning. When such phrases can be fairly resolved into an interjective appeal, or a negative question, or one of belief; the positive state of mind generally calls for an intonation in the downward concrete, as shown in the thirty-second section. With these questions emphasis by a rising interval cannot be confounded. The following examples are by editorial punctuation marked as questions; but the conditions above stated seem to apply so clearly to them, that I would exclude the interrogative intervals, and express these virtual affirmations by a positive downward intonation.

What should be in that Cœsar?
Why should that name be sounded more than yours?

Casca. *What night is this?*
Cassius. A very pleasing night to honest men.
Casca. Who ever knew the heavens menace so?

Shylock. Ay, his breast:
So says the bond! *Doth it not noble judge?*
Nearest his heart, those are the very words.

In the first of these instances, Cassius does positively mean, There is nothing in Cæsar, nor in his name. In the second, Casca would say, It is a dreadful night; the heavens were never known to menace so. And in the last, Shylock, by his negative question, does triumphantly declare, You know it, noble judge. If then instead of the positive, the interrogative intonation should be applied either thoroughly or in part, to these phrases, their meaning would be obscured, or lost. Consequently, no case of rising emphasis can be mistaken for such interrogative constructions. When figurative questions; those of grammatical construction, with a downward intonation; and when real exclamatory sentences, carry their expression on one or two downward intervals, it may be made a subject for future inquiry, whether this case might be called the Exclamatory Emphasis.

We go on to enumerate the intervals of pitch, employed in emphasis.

Of the Emphasis of the Rising Octave.

The concrete rise of the Octave on a single syllable in a current diatonic melody, remarkably distinguishes that syllable from others bearing the interval of a tone; and its effect has the true character of emphasis, even without the excessive stress, heretofore considered almost the single essential, in the definition of that term.

The reader has been told more than once; the intervals of the scale are appreciable, even in the momentary flight of an immutable syllable; and that the expression of the octave on these syllables is generally effected by a skip of radical pitch, from the level of current speech to the hight of that interval above it. The emphasis of the octave appears then, under the form both of Slow Concrete, and of Radical Change; and let it be understood, that one of these different forms of pitch is always

implied, when we speak of the emphasis of other wider intervals of the scale.

The rising octave is employed emphatically, for the expression of astonishment and admiration, embracing inquiry or doubt; and for the especial enforcing of one word above others, in an interrogative sentence: but this indeed rarely; for there is a kind of *mewl* in its long-drawn concrete, that excludes it from those elevated purposes of speech which it is the design of science to investigate, and of taste to approve.

The octave sometimes expresses a quick, a taunting, or a mirthful interrogative; and is perhaps never used in a calm, serious, and dignified question. It would perhaps be admissible in the following sneering exultation of Shylock over Antonio.

> Monies is your suit.
> What should I say to you? should I not say?
> Hath a *dog* money? Is it possible
> A *cur* can lend three thousand ducats?

From the temper of the two last questions, they will bear a thorough interrogative intonation; but the words *dog*, and *cur*, by an emphatic allusion to the previous rating of Shylock by Antonio, convey the exultation of revenge; as well as an immediate antithesis to their former contemptuous application, by being run up to the keenness of the octave. Perhaps some readers might be disposed to set a more dignified form of intonation on these questions, by considering them as Appealing; and by employing a general current of downward thirds, with a downward octave on *dog*, and *cur*. I only say, they will bear the assigned intonation, without making preference the subject of argument; though the manifest sneer seems to claim the rising intonation. The readings proposed throughout this essay are for illustration; and their purpose may be fulfiled, although they may not exactly accord with common opinion. There is a best in the works of every art; but the latitude of admissible variation, within the reach of principles, has an ample and liberal scope, that sometimes generously admits even cases of unsuccessful search after the highest excellence. Over such

failures, the intelligent critic of another age will be neither quarrelsome nor severe.

The emphasis of the octave by a change of radical pitch, is exemplified in the following lines:

> 'Zounds, show me what thou'lt do:
> Woo't *weep?* woo't *fight?* woo't *fast?* woo't tear thyself?

The exasperated energy of Hamlet, in his encounter with Laertes, calls for the highest pitch of interrogation on the words here marked; but these words do not admit of the slow concrete. To fulfil the purposes of expression, they are to be immediately transferred by radical change to an octave above the word *woo't*, which in its several places, is at the common level of the melody. The emphatic syllable, when thus raised, is still further indued with the character of an interrogative interval, by the rapid flight of the concrete octave, described in the seventeenth section. In the first seven words of the second line the voice does skip, alternately ascending and descending, between the extremes of an octave.

While these lines are before us, we may notice the contrast between the two movements of pitch in the octave; for the word *tear*, having an indefinite quantity, admits freely of the slow concrete; and the voice after being restrained to the discrete skip, on the preceding immutable syllables, more freely, and with graceful contrast assumes on this word, the intonation of a concrete or continuous rise.

Of the Emphasis of the Rising Fifth.

THE relation of the concrete fifth to the octave, in their interrogative character, was formerly shown. As a sign both of emphatic thought or of passion, the fifth is less impressive than the octave; from not having its piercing influence. There is however, more dignity in the importance it gives to a syllable. In the following lines, from Satan's address to the sun, the

emphasis on *thee*, may be made by the concrete rising fifth, for the expression of its exultation.

> Evil be thou my good: by *thee* at least
> Divided empire with Heaven's king I hold.

It is said here, and we allow the same cautious latitude for other cases, that a certain form of emphatic expression *may* be employed; since on many occasions, the emphasis may be varied. Thus in the present example, the syllable *thee*, might be in the wave of the fifth, or third, or even the second; in the last case however, a want of the peculiar expression of the fifth, must be supplied by a long quantity, and by the use of the radical, or median, or vanishing stress, on the wave of the second so employed. Nay, we will go further with the liberal construction allowed by every broad and self-confiding system; and under the principles of this work, are ready to accord with the free-will of any enlightened taste, which in the above example might prefer even the positive emphasis of a downward interval. And this, not inconsistently; for under the reasonable rules of a well ordered system, such variations will always be made according to the good sense that allows them.

In the following lines, the emphasis of the fifth on the word *beauty*, is perhaps not absolutely unchangeable; but it certainly produces a brightness of picture, well adapted to the sentimentive character, and which cannot perhaps be so well effected in any other way.

> Tears like the rain-drops may fall without measure,
> But rapture and *beauty* they cannot recall.

The effect in this case will be more finished, if after the concrete rise of the syllable *beau*, through the fifth; *ty* be discretely brought down to the line of the current melody. It may be added, that from the transposed order of syllabic quantity, a reversed order of intonation may be set on *rapture;* for a discrete rising skip of the fifth may be made with *rap*, and a concrete return to the current melody on *ture*.

The emphasis of the fifth, by a skip of *radical* pitch, is

further exemplified in the line, formerly quoted to show the radical stress.

> Which, if not *vic*tory, is yet revenge.

Here the abrupt stress on *vic*, requires and receives assistance from intonation, by setting that short syllable at a discrete fifth above the place of *not:* for this gives expressive emphasis; while a downward return to the current melody on *to*, closes the line with the effect, though not with the full form, of a prepared cadence.

Of the Emphasis of the Rising Third.

THE striking intonation of the octave and the fifth is suited to the earnest interests and replications of colloquial speech, and to the forcible thoughts and passions of the drama. The rise of the third, though still denoting severally, both interrogation and emphasis, produces a less intense, but a more dignified impression.

The rise of the third may be set on the word *he*, in the following lines.

> Who first seduced them to that foul revolt?
> The infernal Serpent; *he* it was, whose guile,
> Stirred up with envy and revenge.

And we may add, that the words *infernal serpent*, being a positive answer to the question, should have the downward intonation, both for contrast to the rising third, on *he;* and for emphatic wonder at the revengeful guile of the seducer.

There are some phrases simply interrogative; and unaccompanied by those states of mind usually associated with the octave and the fifth. The emphatic distinction in these cases, is made with the moderately attractive influence of the third.

> Dost thou think *Alexander* looked o' *this fash*ion,
> i' the *earth?*

If in this example, *Alexander*, *this fashion*, and *earth*, be taken as emphatic, the distinction will be appropriately made by the third. Should the intonation on these words be in the wider interval of the fifth or octave, it would imply an eagerness of inquiry, and a light familiarity of address, not suggested by the sense of the question, nor consistent with the temper of Hamlet's moralizing reflections.

It is scarcely necessary to illustrate the radical skip of the third, in relation to emphasis. The word *victory*, in a preceding example, may be executed on this discrete interval, if the reader should think the fifth, there employed, too high; for it will exemplify either case, according to the degree of energy ascribed to it.

The third, as shown in the sixteenth section, is employed on the emphatic words of conditional, concessive, and hypothetical phrases.

The minor third, together with the rest of the minor scale, is the essential means of plaintiveness in song; but it is not to be used in the system of speaking-intonation, set-forth in this work; and since this system regards it as a fault in speech, when heard, as it not unfrequently is, we cannot give it a place, in the history of emphasis.

Of the Emphasis of the Rising Semitone.

I OMIT here, a notice of the tone or second. The reader must now, be so well acquainted with the character of the diatonic melody, as to perceive, that the simple rise of a tone, having no attractive or peculiar expression, cannot, by *pitch* alone, be emphatic. Indeed, the more impressive intervals, when not compared among themselves, are emphatic only by their *contrast* with the thoughtive current of the second. It is true, a syllable is made emphatic by quantity; and that quantity in plain and dignified utterance, is commonly a prolongation through the doubling of the second into the form of a wave. But the impressiveness is here an effect of time, not of intonation.

As the semitone has a peculiar expression, it can fulfil the condition of emphasis, when laid upon a single word in the course of a diatonic melody. We have an instance of this, in the first line of Hamlet's soliloquy:

> O, that this too, too solid flesh would melt,
> Thaw, and resolve itself into a dew!

These words are prompted by three different states of mind. O, that this solid flesh would melt, is optative; this *too* solid flesh, is declarative that it cannot change; and the second *too*, is plaintive under the repeated declaration. The whole is in the sentimentive style. In these states, Hamlet implores with becoming seriousness, that his living frame may be resolved into a dew; yet admits the too-solid necessity, with a declared conviction of its impossibility. Under the hard fate of this conviction, he repeats the word *too*, with a plaintive dispondency, which requires and beautifully sad, receives a slowly prolonged and slightly tremulous wave of the semitone.

It rarely happens however, that this semitonic expression is found thus insulated: for the plaintiveness which directs a single word, generally spreads its effect over the whole of the phrase or sentence; thus constituting the chromatic melody, and thereby destroying the solitary importance, or proper emphasis of the semitone.

It may then be asked; how emphasis when required, can be effected in a chromatic melody. It may be done by stress in its various forms, and by time; for the semitone is set on syllables of every quantity. It may likewise be effected by intonation, in the following manner.

When a syllable calls for the emphasis of a wider pitch in a chromatic melody, that emphasis cannot be a simple concrete rise or fall through the second, third, fifth, or eighth; for these movements, by over-sliding the measure of a semitone, would destroy the plaintiveness, which by the conditions of the case should be heard. Yet, should a syllable of the chromatic melody be elevated by a discrete radical change, from the level of the current, to a third, fifth, or octave above it; and when

thus raised, be there uttered however rapidly, through the interval of a semitone, the plaintive or chromatic character will be preserved; and since the syllable, by a transfer of the radical pitch, is advanced to a higher point of the scale, its semitone by the additional means of this acuteness in position is conspicuously impressed on the ear, and thus fully conforms to the definition of emphasis.

Of the Emphasis of the Downward Concrete.

THE downward movement of the voice expresses positiveness and surprise, and on a single long syllable, forms the feeble cadence. We are now to consider the manner of employing this concrete, for the purpose of emphasis, on one or more words, in a current melody.

The wider downward concrete is a very common form of emphatic distinction, and exerts a powerful attraction over the ear. It cannot however, for a plain reason, be used in sentences of thorough interrogative intonation; nor is it, in its simple forms employed in the chromatic melody. When necessary in this latter case, for denoting surprise or positiveness, it may be introduced as a constituent of the unequal wave; for the rise of a semitone as the first constituent, will preserve the plaintiveness; and a subsequent continuation downward through the eighth, or fifth, or third, will join to this plaintiveness, the required emphasis of the falling concrete.

When we had occasion in its proper place, to speak of the descent of the voice both by concrete and by radical pitch; that descent was represented, as taking place, only from the line of the current melody. It is now necessary to describe the particular manner of its movement in emphasis. In the twenty-second section, a notation is given of the following line:

Seems, madam, nay, it *is!* I know not seems.

In that notation, one of its emphatic syllables is marked with a downward fifth; the concrete appearing on the staff, with its

radical the whole extent of that interval above the current melody. I then merely pointed out the peculiarity; not wishing, in that view of the downward concrete, to anticipate the history of its application to the especial subject of the present section.

Should the word *is*, in the above line, be uttered as a feeble cadence, by the descent of a third from the line of the current melody, as if it were the close of a sentence, it would not have the impressive effect, required by the sense. It cannot then, be a simple descent of the voice from the line of a current melody, which gives an emphatic character to this downward movement.

The full effect of the concrete, in this case, is produced by commencing its radical, on a line of pitch above the current melody, and descending to that line or below it, according to the degree of expression. The hight at which the outset or radical of the descending concrete is to be taken, depends on the degree of positiveness or surprise, designed in the emphasis. That the expressive effect of the downward concrete proceeds from its affinity in form with the cadence, I will not assert. There seems however, to be something like an ultimate affirmation implied in a very positive emphasis; it being as much as to say, this affirmation is beyond doubt, then let the subject here be closed.

It may perhaps be asked; why the downward vanish, emphatically used in the current melody, does not produce the effect of a cadence, and thus interrupt the continuous thought or expression of discourse. Let it be recollected; the *feeblest* form of the cadence consists in the concrete descent through the third; consequently the downward emphasis can at most, amount but to this feeble form. Again, the proper cadence is continued downward from the line of the current melody; whereas the emphatic downward concrete, begins on a degree of the scale above the line of the melody, and does not always descend below it.

And further: speech has two means for conveying the mental states of thought and passion. One, by a conventional lan-

guage, which to the eye as well as the ear, can describe them all. The other, by the various Modes and forms of the voice, that instinctively express many of these thoughts, and passions, when engrafted on words. Now a spoken cadence is denoted, both by the *vocal sign*, in its three descending radicals, with the final falling concrete; and by a conventional language, in the meaning of the *words* that terminate the sentence. Thus the intonation of the cadence, together with the meaning and structure of the phrase, and with the pause, always marks the close. Consequently, an emphatic downward vanish in the course of the melody, can never be confounded with its termination.

The downward emphasis by *discrete* radical pitch, has the same character as the downward *concrete*, and is employed for a skip on an immutable syllable.

The reason for the downward emphasis taking its radical pitch, so far above the line of the current melody, must be obvious on considering, that by a descent merely from the line of that current, the octave, the fifth, and perhaps the third would in some cases be inaudible; and always too feeble for the demands of these impressive downward intervals.

Of the Emphasis of the Downward Octave.

After what has been said generally of the downward emphasis, it is scarcely necessary to state, that the octave on a long syllable gives the strongest degree of this species of emphasis. The word *hell*, in the following lines, requires the octave.

> So frown'd the mighty combatants, that *Hell*
> Grew darker at their frown.

This is taken from that fine picture of threatful hostility between Satan and Death, in the Second book of *Paradise Lost*. And whoever would give this part with a forcible and somewhat dramatic effect, will find it difficult to bring out the full meaning of the poet, except by the above directed intona-

tion. The meaning, if we may interpret it, is not to represent simply, without marking its degree, an increase of darkness produced by the figurative gloom of the brows of the combatants. Such a picture would be too tame and trite for this dreadful edge of battle. The thought becomes worthy of the occasion, when the frowns are said to be able to blacken the deep darkness even of *Hell*. It is not to our purpose to remark here, that a strong downward emphasis on *darker*, completes the expressive meaning of the Poet.

The above forcible intonation is produced by the concrete pitch of the downward octave: and as the downward *concrete* emphasis always commences at a higher pitch than that of the current melody, so with the downward emphasis on immutable syllables, the change of *radical pitch* is likewise from an assumed point above the current melody. This may be illustrated by the following example from the second book of Milton:

> Far less abhor'd than these
> Vex'd Scylia, bathing in the sea that parts
> Calabria from the hoarse Trinacrian shore.

Others may please themselves, with their own vocal expression of this first line; I can satisfy my ear, only by a concrete rising octave denoting an exaggerated surprise, on *far;* then a descent by the radical pitch of an octave, to *less*, for the emphatic expression of the degree of abhorrence, on that comparative word; thus returning to the level of the radical of *far*, in the line of the current melody. It is not the place, but I may say here, that *ab* is to be raised an octave by radical pitch, and *hor'd* returned by a downward concrete, of that same interval; thus completing the forcible expression, by a falling and a rising discrete skip, on *less* and *ab*, between a rising and a falling concrete, on *far* and *hor'd*.

A similar intonation is appropriate to the line that follows in the text of the poem.

> Nor uglier follow the night-hag.

Here, *nor* rises by a concrete octave; *ug* descends discretely by that same interval; while *li*, from the expression not being so strong as in the preceding case, may either rise by the discrete third, or fifth, and then descend by its concrete, on *er* to the level of *nor*, in the current melody; or *lier*, slurred as it were into one syllable, may receive the direct wave of one of these intervals.

In these examples, nothing is said of the stress, or aspiration, necessary for the full vocal display of their expression. We here regard only the downward movement.

If it may be asked; why this emphasis of downward *radical pitch* has not the effect of a cadencial close; it may be answered; it has indeed somewhat the effect of a cadence; but it is still an imperfect one, and not sufficient for a full termination of discourse. For the descent is from a point assumed above the current line, and its downward reach is to about the level of that line; whereas the true and final cadence is made by a descent of two radicals below the current melody. Add to this, the reason given in a preceding page, why the emphasis of the downward *concrete* is not liable to be confounded with the cadence; since like it, the downward *discrete* emphasis is readily distinguishable from the cadence, by the words, and meaning, and pause, that denote the proper close.

Of the Emphasis of the Downward Fifth.

The similarity of this interval to the octave, the difference consisting in degree only, renders it unnecessary to do more, than quote a phrase in which the less energetic emphasis of the downward fifth may be employed. The word *well*, in the following lines, from that brief and beautiful address to the City

of London, at the close of the Third book of Cowper's *Task*, may receive the emphatic downward concrete of the fifth.

> Ten righteous would have saved a city once,
> And thou hast many righteous. *Well* for thee,
> That salt preserves thee; more corrupted else,
> And therefore more obnoxious at this hour,
> Than Sodom in her day had power to be,
> For whom God heard his Abraham plead in vain.

The *radical* change of the downward fifth may be made on the word *subject*, in the following lines, from the first act of *Julius Cæsar*. In the second scene, Cassius after exciting Brutus to a proud declaration of his love of honor, continues;

> I know that virtue to be in you, Brutus,
> As well as I do know your outward favor.
> Well, honor is the *subject* of my story.

If this is allowed to be the emphatic word, the meaning here conveyed, that honor is positively, the *very matter* he desires to speak of, must be expressed by a downward intonation on the word *subject*. But the accented syllable of this word is too short to bear the prolonged and slower concrete. The effect is therefore to be accomplished through a discrete descent, by assuming the first syllable *sub*, at a fifth above the current melody, and returning to the line of that melody, on *ject*, by the radical skip of a fifth. Some other form of emphasis on this word may, in a manner, mark a kind of apposition in the terms, *honor* and *subject;* yet to an ear of judgment and taste, perhaps none will give so striking a picture of the identity, as the intonation, here proposed.

Of the Emphasis of the Downward Third.

THE downward Third expresses a more moderate degree of the state of mind, conveyed by the octave, and fifth. Thus in the following reply of Hamlet, the word *Queen* does not seem to require a stronger emphatic distinction, than that of a falling third.

> *Queen.* Have you forgot me?
> *Ham.* No, by the rood, not so:
> You are the *Queen*, your husband's brother's wife.

Here we may again notice the difference above referred to, in the effect of the downward third, when employed as a cadence, and as emphasis; and it is a striking illustration of this difference. In the former case, if the word *Queen* should descend concretely, from the line of the current melody to a third below it, the sentence might pass for a complete one, terminated at that point by the feeble cadence. In the latter, when the radical of this syllable skips to a third above the current line, and then descends concretely to that line, in the manner of emphasis, it does not even with a subsequent pause, produce the like effect of a close, but rather suggests the idea of a continuation of the sentence.

The emphasis of the downward radical change of the third, may be made by a transition from *that* to *too*, in the following phrase.

> *Cassius.* They shouted thrice; what was the last cry for?
> *Casca.* Why, for *that too.*

Here the word *that* is to be taken a third above the line of the current melody; and *too*, at the level of its line.

It was said formerly; the prepared cadence is produced by the downward radical of a third on a short syllable, or by a downward concrete third, on a long one, preceding the triad. Now although the preparatory descent either by radical, or concrete pitch, is to a third below the current melody, still this

descent alone does not produce a close. For the syllable, after falling through this discrete third, does not necessarily end with the downward tone required at a close; and it will be recollected, that even this downward *discrete skip* of a third, at the end of a sentence, was called a false cadence, from its not having the characteristic of a full and perfect close; and in the *concrete* preparation for the cadence, the descent can have, at most, the effect of only a feeble cadence. Consider further; the structure and meaning of the phraseology have a share of influence, in denoting the close. This downward radical skip of the prepared cadence, has in part the effect of emphasis, by forcibly impressing on the ear the most complete termination of the sentence.*

The downward *Second*, whether concrete or discrete, being a constituent of the diatonic melody, has no emphatic power. It gives variety to the current, by occasionally taking the place of the rising interval; and by its concrete on the last constituent of a falling tritone, makes the triad of the cadence.

The downward *Semitone* has peculiarity, sufficient for a strong emphatic distinction: but I am not aware of its being ever introduced alone, into the diatonic melody; and in the chromatic, it serves only the purpose of variety, similar to that of the downward second in the diatonic current.

* Let not the reader, on this hint, unnecessarily multiply terms, and call this the Emphatic cadence, or the Cadencial emphasis.

Of the Emphasis of the Wave.

THE junction of opposite concretes by its positive effect upon the ear, gives emphatic distinction to syllables and words.

If a history of the voice, should be written, from the practice of the mass of readers, and not from cultivated and rare examples of excellence, it would be necessary to add a Melody of the Wave to that of the diatonic and chromatic; since many, and some of the world's great readers and actors too, apply the intonation of wider waves, to every long and emphatic syllable. This, to say the least of it as a fault, gives the impressive effect of the wave to a whole sentence, and prevents its employment as the means of emphasis on a single word.

The wave, according to its form, expresses admiration, surprise, inquiry, mirthful wonder, sneer and scorn; and is emphatically used on long quantities, embracing these states of mind.

The dignified diatonic melody is made by the wave of the second; and this is only a method of adding the gravity of its last constituent, the downward second, to the lighter effect of the previous ascent of that interval; and of producing at the same time the length of syllable, so essential to solemn utterance, without the risk of falling into the protracted note of song. But the wave of the second never performs the part of emphasis, by its intonation alone. Waves of wider intervals in giving time and dignity to utterance, by doubling the concrete of which they are respectively composed, have besides, a striking peculiarity when used for emphatic distinction, in the diatonic melody.

Emphatic words of scorn in dignified discourse are denoted by the vanishing stress, or by aspiration, joined with either the simple rise or fall of a wider concrete, or with the direct or inverted form of its single wave. For there is a degree of levity and familiarity in the double wave, unsuitable to dignity of style.

In considering the emphasis of the wave, it is not my intention to illustrate all its forms. If the reader calls to mind

our history of this expressive sign, he may be able to do it for himself: and there are too many varieties of the wave to justify an entire enumeration of them. I shall name a few of its forms.

Of the Emphasis of the Equal-single-direct Wave of the Octave.

THE Equal-single-direct wave of the octave actively expresses admiration and surprise; and when hightened by aspiration, the vanishing stress, or guttural vibration, has the additional meaning of sneer and scorn. There is a difference in the effect of this sign on a low and on a high pitch. In the latter case, it has more of the character of raillery, or mirthful comment than of wonder, positiveness, or admiration.

It was said; the wave of the octave, restricted to the lower range of pitch, might be used in grave discourse. Under this view, the first syllable of the following well-known line, from *Hamlet*, might receive the emphasis of this expressive intonation:

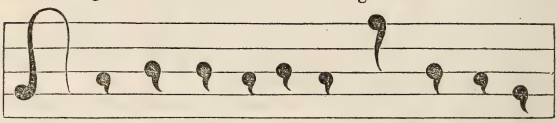
> ***An*gels and ministers of grace defend us!**

This exclamation embraces astonishment, and the purpose of invocation. The positiveness of invocation requires the downward movement; while astonishment, which in this case, implies something of inquiry or doubt, assumes the upward. But the invocation appears to be the engrossing interest; and thus, for their respective expression, the syllable *An* should have the intonation of the direct wave; for this, by its rising interval gives the doubtful astonishment, and by its subsequent fall, the final and more powerful impression of the invocation.

In the following notation of this exclamatory sentence, I have set the direct wave of the octave on the first syllable *An*, which as an indefinite quantity, beautifully receives it. On *grace* an emphatic radical skip is made to a fifth above the current

melody, with a subsequent rapid concrete of the downward fifth; for the time of this word will not bear the slow concrete of that interval. The other syllables have, in the diagram, the concrete, and the radical pitch of a tone; and the Triad of the cadence, with a downward concrete to each constituent: and yet for a full expression of the state of mind they may take-on, and perhaps, do require a radical transfer to the upper line, with a *rapid* concrete of some wider falling intervals, as we described this form of intonation, in the seventeenth section; thus to contribute their positive, but fainter influence, to that of the two emphatic words; the whole, with the exception of the rise on the first syllable, being expressive of the earnestness of the invocation.*

An———gels and min—is—ters of grace de—fend us!



* I may here refer to the gesture, appropriate to this exclamatory wave. In fancying the Enacting of this exclamation, I see the arms each in horror tossed up alike 'on end,' with palm and finger broadly spread-out in protective repulsion. The practice of the Stage, after more than two hundred years' close study of the Part, does not accord with this view of it. What intonation is given to *An* by great popular Actors, I have never, though closely listening, been able to trace: while their belief, that such intonation cannot be taught, has thus far kept *them* from hearing enough, to tell us. This syllable together with the whole line is, on the appearance of the Ghost, so suddenly shot-out, that the report is in-and-out of hearing in a moment. Astonishment and Invocation, on instinctive vocal interjections, are generally if not always, made on long quantity: and we see how admirably the word *angels* is used by the Poet, to give 'smoothness to the torrent' of exclamation on its emphatic syllable. But the Actor's violence and hurry seem to be directed by anger and impatience, enforced in the vehement trick of striking off his bonnet. If the bonnet is to drop by the agitation of horror, let the true personating of horror throw it off, not a dextrous maneuver, when the hands should be fixed, or only trembling aghast. I would not here wish to insinuate, that the bonnet is cast off, to turn aside or confuse a scrutiny of the faults of intonation and gesture; since with that 'genius' and accomplishment, which the Great Actor *is supposed* to admire and affect; consciousness of error, is immediately followed by an attempt to correct

When the single-equal wave of the octave is inverted, the emphasis has the character of interrogation, from the ascent of the last constituent.

Of the Emphasis of the Equal-single-direct Wave of the Fifth.

THIS form of the wave carries a less degree of affirmation, and surprise, than that of the octave; as in the following example, from the contest between Satan and Death.

> And breath'st defiance here and scorn,
> Where I reign king? and to enrage thee more,
> *Thy* king and lord!

Whoever will read, with its proper dramatic effect, the whole scene in Milton's Second book, from which these lines are taken, will find; the wave now under consideration may be set on the syllable *thy*, as a full expression of the positiveness, vaunting authority, and self-admiration, on the part of Death.

To show the difference in character, between this direct wave and its *inverted* form, let the latter be substituted in the above reading. The interrogative effect produced by the ascent of its last constituent, will not only obscure the expression of the poet, but absolutely cross out his meaning; for it will seem to make Death insinuate a question, when he intends to be unanswerably affirmative.

it; but certainly, nine-tenths if not more, of what ought at that moment to be a listening Audience, are by forcible distraction, made to be only Spectators of a Cap-trap on the floor.

Since the date of our fourth edition, I have seen an Actor, excellent in many points, quite carefully hand his cap to an attendant. Oh, worse still! We have now, time and quiet to muse upon the transfer: But, 'Zounds! how had *he* leisure,' to think upon it calmly *then*.

We need not give an example of the wave of the Third in its equal-single form. If we suppose a reduced degree of its expression; all that was said of the character of the wave of the fifth, both direct and inverted, may be ascribed to the wave of this interval. It is more commonly employed than the fifth.

Of the Emphasis of the Unequal-single Wave.

It was said formerly; the unequal wave is used for the expression of admiration and surprise, or of inquiry, according to its direct or its inverted course. With a wide variation of the relative extent of its constituents, and its union with aspiration, or vanishing stress, or guttural vibration, it becomes a forcible sign of scorn. The last word of the following contemptuous retort of Coriolanus, on the Volcian General who had called him a 'boy of tears,' might perhaps be given as an instance of the ascent of a fifth, and the subsequent continuous descent of an octave.

> False hound!
> If you have writ your annals true, 'tis there
> That, like an eagle in a dove-cote, I
> Fluttered your Volces in Corioli;
> Alone I did it.——*Boy.*

It is not here the place, to notice the strong aspiration necessary to express the scornful state of the speaker. I have heard this syllable pronounced on the Stage, with the simple downward emphasis. But there is more cool wonder and self-satisfaction in this intonation, than belongs to the vexed pride of the Roman, and to his vehement retort of a charge of inconstancy, which he must have half-acknowledged to himself.

In the following lines, from the contention between Brutus and Cassius, the word *yea* may bear a direct-unequal wave,

consisting of the rise of a tone or third continued into the fall of a third or fifth.

> For, from this day forth,
> I'll use you for my mirth, *yea*, for my laughter,
> When you are waspish.

If this word be given without aspiration, vanishing stress, or guttural vibration, the expression will perhaps, scarcely differ from that of the equal wave. The sneer must therefore depend on a union of some one or more of these several vocal signs, with the simple utterance.

The intonation of complaint, on the word *wrong*, at its second place, in the following line, may be taken as an example of the emphasis of an unequal wave, with its first constituent, a semitone, and its second, a downward third or fifth, according to the force required by the plaintive appeal.

> You wrong me every way, you *wrong* me, Brutus.

I do not give an illustration of the double wave of wider intervals. Serious and elevated discourse can have all its purposes of thought and passion fulfiled without it; and it is not the design of this essay, to point out to children and drolls, the scientific mode of derisively imitating the surprise of their neighbors, by the curling mockery of this vulgar intonation. How far the double wave of the second may be employed, for temporal emphasis, I leave others to determine.

There is little to be said, on what, in the forty-first section, we call the Time of the concrete, as a means of emphasis. Its variations are really perceptible by strict attention; but they are so closely united with the forms of stress, that a separate consideration of them is unnecessary.

Of the Emphasis of the Tremor.

THE tremor may be applied to a limited succession of syllables, and thus in a manner, constitute small portions of a tremulous melody. We have here to consider its occasional application to one or two words, in the current of speech.

The tremor on a single tonic, or subtonic element, in any interval except the semitone, is the sign of laughter; and consequently in syllabic utterance joins to the emphatic sense of the words, the expression of joy and admiration.

> Thou art the ruins of the *no*blest man,
> That ever lived in the tide of times.

There is a degree of dignified exultation, and a superlative compliment in this eulogy, that cannot be properly expressed by the simple movement of the concrete. The first syllable of the emphatic word *noblest*, uttered with the tremulous intonation of the wave of the third or second, on the subtonic *n*, as well as the tonic *o*, gives a vocal consummation to the earnestness of the reverentive state of the speaker.

The tremor of the semitone or its waves, on a single tonic element, constitutes the function of crying. In the chromatic melody, it gives a marked distinction to emphatic words of tenderness, grief, supplication, and other related states of mind.

The following lines from a dramatic part of *Paradise Lost*, in the tenth book, if read with the personal action of the dialogue, call for the highest coloring of the semitone, and of the tremulous movement.

> Forsake me not thus, Adam! witness, Heaven,
> What love sincere and reverence in my heart
> I bear thee, and unweeting have offended,
> Unhappily deceived! Thy suppliant,
> I beg, and clasp thy knees; bereave me not,
> Whereon I live, thy gentle looks, thy aid,
> Thy counsel, in this uttermost distress,

My only strength and stay. Forlorn of thee,
Whither shall I betake me, where subsist?
While yet we live, scarce one short hour perhaps,
Between us two let there be peace: both joining,
As join'd in injuries, one enmity
Against a foe by doom express assign'd us,
That cruel serpent. On me exercise not
Thy hatred for this misery befallen;
On me already lost, me than thyself
More miserable! Both have sinn'd; but thou
Against God only; I against God and thee;
And to the place of judgment will return,
There with my cries importune Heaven; that all
The sentence, from thy head remov'd, may light
On me, sole cause to thee of all this wo;
Me, me only, just object of his ire!

By the lines that follow in the Poem, Eve is said to have 'ended weeping,' and her supplication, to have been accompanied 'with tears that ceased not flowing.' Now speech attended with tears always employs more or less tremor. Should the semitonic tremor however, be applied throughout the whole of these lines, the effect would be monotonous, and the characteristic concrete of speech be lost in the agitated voice of crying. The mingled efficacy of these two forms of intonation may be appropriately shown, by using the tremor, only on selected emphatic words. It may be well however to remark, that the above lines are not entirely subservient to the manner of utterance here suggested; for some of the syllables embracing the deepest contrition, have not sufficient quantity to allow the eminent intonation of the tremor. The word *beg*, and the accented syllable of *uttermost* are of this character; for though they admit of the tremulous function to a slight degree, still their limited time does not fully satisfy the demand, for a free extension of the voice. The words be*reave*, *on*ly, for*lorn*, *thee* and *more*, through their indefinite quantity, give ample measure to intonation. On these and others that might here be pointed-out, the tremor may be effectively set, while the rest of the melody must have the smooth concrete of the semitone.

A Recapitulating View of Emphasis.

On a close consideration of the foregoing subject, it will be difficult to draw a definite line of separation between emphatic words and the rest of a current melody; inasmuch as some of the fainter cases of emphasis may scarcely differ from the simply accentual and temporal distinction of syllables.

To what case then is the term emphasis to be applied? Not to that of one syllable, which differs in any measure of time, or degree of stress from another. For by this rule, we may regard half the words of language as emphatic; since they are perpetually inter-varying by slight differences in force, and quantity. There are however, certain impressive forms of utterance that attract the attention of an auditory. Marked degrees of stress, with abruptness, extreme length in quantity, wide and impressive intervals of pitch, and peculiar quality of voice, when set on certain words, are variously the constituents of emphasis. But under what mental state, these marked vocal signs, first become emphasis; and at what point, in the respective gradations of stress and time, the emphatic character exceeds the common quantity and accent of the melody, cannot be assigned, and perhaps need not be known.

Emphasis has, in the preceding parts of this section, been regarded as thoughtive, sentimentive, and passionative, through the agency of the five modes of the voice.

Emphasis may likewise be considered in reference to other Purposes. These are: First; to raise one or more words above the vocal level of the rest of the sentence, without regard to their special expression, or antithesis. Second; to contrast certain words with each other, or to contradistinguish them. Third; to supply an ellipsis, and thereby complete to the ear the grammatical construction. Fourth; to mark the syntax, on occasions when it might be doubtful without the assistance of emphasis.

Another view of this subject might be taken, under the divisions of the Parts of Speech. Thus, when emphasis is laid on

the article, it contradistinguishes a subject as definite or indefinite, as singular or plural. On a noun, it may either point out the relation of attribute, or of genus, species, and individual; or it may raise one substantive-thought above the rest of the sentence, without the immediate suggestion of any special antithesis. On an adjective, the relations of quality and degree. On pronouns, its distinctions are relative to gender, number, case, and person; or it may indicate, as on the article, the definite character of a subject. On the verb, it may show the relationship of states of being, acting, and suffering, of time, and number; or, distinguish without palpable antithesis. On the adverb, the contradistinction of time, place, negation, affirmation, and inference. On the preposition, the antithesis of motion, position, and cause. On conjunctions, the contrast of conjunctive and disjunctive relations, and of condition. On the interjection, emphasis serves only for unrelated distinction, without embracing an antithesis.

On the whole, whatever is the meaning of any part of speech, emphasis may not only raise it into importance, and contradistinguish it from some other meaning, but may likewise supply an ellipsis, and point out the syntax.

It has been said; every case of emphasis includes contrast. This does not seem to be true of emphatic interjections; at least the antithesis is not obvious. And with regard to the cases included under the detail of other Parts of speech, the contrast in many instances is not at the moment, a subject of attention, even should an antithesis be embraced within the thought. Nor does it appear to be true of the Ellipsis, and of the Punctuative, and the Emphatic tie.

It is not within the range of my design, to illustrate all the cases of emphasis, set-forth in the above survey of species suggested by the philosophy of the parts of speech. I here exemplify the four general heads, of the Purposes of emphasis.

First. The distinction of one word above others, without the striking perception of antithesis, is here shown.

> *But see!* the angry victor hath recall'd
> His ministers of vengeance and pursuit,
> Back to the gates of Heaven.

The first phrase contains an interjective emphasis; but I cannot conceive with what, *see* is in contrast. Surely Satan, in drawing the attention of the *eyes* of Beëlzebub, did not mean to signify; he should not otherwise perceive the recall of the pursuit: and to suppose *see* to be in antithesis to his not having looked before, or to his having a contrasted interest with some previous purpose, is a mere refinement. The case is the same with most interjections, whether they are properly the simple tonic elements, or with greater latitude, any of the several parts of speech.

Second. The marked antithesis is exemplified in the following lines:

> I yielded; and from that time see
> How *beauty* is excell'd by *man*ly *grace*,
> And *wisdom* which alone is truly fair.

This is the most frequent form of emphasis.

Third. The use of strong emphasis, in an elliptical sentence, is remarkable in the following example, from the First book of Milton:

> Into *what* pit thou seest!
> From *what* hight fall'n! *so much* the stronger prov'd
> He with his thunder.

Taking these lines as a complete construction, they are ungrammatical, and unintelligible. To one acquainted with the context, it is scarcely necessary to suggest that the Poet meant to say; See to what a dreadful pit we are doomed, consider from what an immeasurable hight we have been hurled, and learn thereby the degree of his superior strength. Or thus; as far as the horrors and the depth of this pit are removed from the bliss and hight of heaven, so far has the thunder of the Almighty surpassed the strength of our arms. Now, this full meaning can be clearly brought-out from the elliptical phraseology of the Poet, only by skilful emphatic intonation. If the word *what*, in its two places, limited as it is in quantity, be given with an emphasis of the rapid downward-octave, forcibly aspirated, and with a loud concrete; and if the succeeding words

within the notes of admiration, be also intonated with downward intervals, but of diminished extension, it will vocally denote an astonishment at the precipitation and at the doom, not fully conveyed by the words alone. And further, if a cadence and a pause be made at *fall'n*, and if *so much* be strongly emphatic, in any form that seems preferable; the comparison of the degree of strength in the thunder, to the measure of the hight, will be obvious; and the whole thought and expression will come upon the ear, with that laconic eloquence, in which the admirers of the Poet will be ready to believe, they were united and condensed, in his perfecting imagination.

Fourth. When the structure of a sentence is so much involved, as to produce a momentary hesitation in an audience, about its concord or government, the syntax may be rendered perspicuous by means of emphasis, as in this example;

> He stood, and call'd
> His legions, Angel forms, who lay entranc'd
> *Thick* as *Autumnal leaves* that strow the brooks
> In Vallombrosa, where the Etrurian shades,
> High over-arch'd, imbower; or *scatter'd sedge*
> *Afloat*, when with fierce winds Orion arm'd
> Hath vexed the Red-sea coast.

If this passage stood thus, *Thick as autumnal leaves in Vallombrosa, or scatter'd sedge afloat*; there could be no hesitation about the construction. But the chain of parenthetic specifications between *leaves* and *or*, together with the picturesque associations, and beauty of phraseology, makes us for a moment lose sight of that intended transition to another subject of illustration, which should be immediate and perspicuous: since the substitutive purpose of the conjunction *or*, is not so apparent, that the phrase *scatter'd sedge*, might not, at the instant, be prospectively taken as a nominative in some new course of the description. Should then, the phrase *thick as autumnal leaves*, be emphatically raised into memorable notice; and the succeeding words, extending to the semicolon, be hurried yet becomingly, and with a somewhat monotonous course of melody; a subsequent emphasis on *scatter'd sedge afloat*, will

at once refer the ear back to the last similar emphatic distinction of the voice, on *autumnal leaves*, and thus indicate, that the Angel forms lay likewise as thick as the scattered sedge afloat.

This manner of denoting the syntax and the meaning was called, in the section on Grouping, the Emphatic tie; and certainly in the present case, it has no other object than to join these dissevered thoughts; since in a more direct and perspicuous arrangement, there would be no call for the emphatic distinction. And the same may be understood, without an example, of the Punctuative reference or tie.

Having thus enumerated the various modes of time, quality, force, abruptness, and intonation, by which certain words or syllables are brought conspicuously before the ear, the reader is prepared to receive the term emphasis, with a wider definition than is usually given of it.

Emphasis is a generic term for the extraordinary impressiveness of the thoughtive, sentimentive, and passionative meaning of words; these three species of impression being respectively produced by the varied uses of the several modes of the voice.

From this view it appears, that Emphasis, and what we have called thoughtive and expressive speech, may be considered in most cases, as convertible generic terms; since emphatic words differ from such as are unemphatic, only through the use of those vocal signs which denote the mental states of thought and passion.

The preceding analysis will enable us to display the whole compass of the art of reading, with some amplitude of plan and accuracy of delineation. Words may be considered as representing simple thought; an enforcing of thought; and as expressive of passion. The progress of the voice in speaking is called melody. The course of melody under the direction of simple thought, is through the interval of a tone in the radical succession, with a concrete rise of a tone from each of the

radicals. But the portions of discourse representing simple thought are limited; thoughts are to be enforced, and passions to be expressed. The tenor of the simple diatonic melody is therefore often interrupted, by an occurrence of longer quantity and of wider intervals of the scale, both in the concrete and discrete forms. It was shown, at the close of the sixteenth section, that besides the seven forms of radical pitch, called the phrases of melody, other radical successions of wider intervals were by the requisitions of speech, introduced into the Current; and thus, on the same principle which directed the construction of those phrases, we have the phrases of the third, fifth, and octave, both in the rising, and the falling succession. Having learned how these wider phrases are employed, in the important purpose of emphasis, we may distinguish them by an appropriate term. And since we called those formed on the radical successions of the second; the phrases of melody or the Diatonic Phrases, let us call those formed on the radical transitions of wider intervals; the Expressive Phrases, or Phrases of Emphasis.

If the foregoing history of the speaking voice has been sufficiently clear, the reader may now be able to take a discriminative survey of that adjusted, and effective system of plain melody, and contrasted expression, which has been so long bearing its part in the ways of human thought and passion, without a single ear to measure, or tongue to name the niceties of its instrumentality, or a voice, with the conscious use of these available means, for the fulfilment of all its purposes: and if his mind is large and liberal enough to let in other thoughts than those of profit and fame, he may herein possess and contemplate at least the picture of a wise and beautiful system of nature, if he cannot, ambitiously offer it either for gain or applause.

The exercise of an attentive ear, together with a resolute practice, will be necessary for the precise recognition and skilful employment of the various forms of vocal expression. But as all the constituents of speech, are as occasions require, at the command of every tongue, with whatever irregularity or variable meaning they may be applied; a full *understand-*

ing of the principles that should govern an educated and elegant use of these constituents may; even without the power properly to execute them; enable us to overlook the exercises of others, with the decisive commendation or censure of an intelligent criticism; and as in Painting, a knowledge alone, without an application of the rules that direct an Artist, may authorize a judgment on the merit of his work; so, in the art of Reading, founded upon science, the *silent* application of its rules, may, without our being practical Elocutionists, equally authorize us to carry the steady arm of principles, against the self-conflicting councils, and changeful orders of individual, or conventional caprice; to hold-out against error with the strong defenses of a reasonable and cultivated taste; and to associate the delightful but passing perceptions of the ear, with the continued and busy pleasures of mental discrimination.

When the reader reviews the preceding history, he is requested to bear in mind that its purpose has been to record the phenomena of speech, without a limitation of that purpose, to points readily cognizable in ordinary utterance, or practically important in oratorical instruction. As these phenomena were heard, so in strictest accordance, were they set-down; for there is in this work, no Contribution to knowledge, which has not been drawn from nature, by patient observation and experiment, conducted within the limits of that little space, between the Tongue and the Ear. Many parts of the detail will at once be recognized by the competent reader; others will be afterwards received into the growing familiarity of his inquiry; while some of the descriptions even if admitted, will still be considered as refinements, beyond the reach of perception and of rule. As a physiologist, I have done no more than my duty, in this abundant record, however apparently useless some of its minutiæ may be. Much of the accumulated wealth of science is not at interest; but the borrowers may one day come. It is readily granted, that some distinctions in this history, may be at present practically disregarded. Thus the several forms of stress are described as palpably differing functions; and they are so in speech; yet I have not ventured to insist on the im-

portance of the difference in all cases. So in describing the intervals of the scale, it was not designed to exclude the fourth, sixth and seventh, or intervals even beyond the octave, from the speaking voice. Nor is it to be understood that some of the intervals of intonation may not on occasions, be used as substitutes for each other, without affecting the force or precision of speech. I was also, far from ascribing particular expressions to all the possible forms of the wave.

In thus opening the way for the change of elocution, from an imitative Mannerism, with its inherent defects, to a directive Science, or rather, an Art Founded on Nature, with all its constituent usefulness and beauty, it was necessary to set-forth every function of the voice; that the materials might be thereby furnished towards the future establishment of a system of instruction, for those who have the rare aim in scholarship; of seeking its higher accomplishments, through the abundant encompassing of principles, and the condensing economy of systematic means. That the investigation of this subject has produced much that will be imperceptible to the first scrutinies of the general ear, must be inferred from the past history of human improvement. The mysterious subject of the Speaking Voice has been at all times so despairingly abandoned, as beyond the reach of analytic perception, that the supposed impossibility alone, will perhaps raise a stronger opposition to the claims of this Demonstrative Essay, than all the Author might despondingly have imagined against his prospects, in undertaking this 'forlorn hope' of philosophic inquiry. Many who in fine organization of ear, a capability of delicate analysis, and a power of comprehensive survey, possess the means for successful investigation, will too probably, shrink from the labor of experiment, and seek to justify infirmity of resolution, by defensively assuming the hopelessness of trial.

SECTION XLVII.

Of the Drift of the Voice.

He who has the rare gratification to hear a good reader, may perceive, that while his voice is adapted to the thought or expression on individual words; there is a character in its continuous movement, through parts or the whole of his discourse; identical during the prevalence of that movement, and changing with its variations. Every one recognizes this difference in manner, between a facetious description; and a solemn invocation from the pulpit; between the vehement stress of anger; and the well known whining of complaint. It is to this continuation of any one kind of vocal current or style, whatever may be its thought, or passion, that I apply the term Drift of the voice: and which I briefly noticed in the sixth and eighth sections.

The character of drift is derived from the various modes of Quality, Force, Time, Abruptness, and Pitch. My purpose here, is to enumerate its forms, and to show how far they may be continuously employed in speech.

This subject is not unnecessarily specified by a name, nor uselessly offered to the studious attention of the reader; for if a particular drift is required on a portion or on the whole of discourse; any interruption of its assumed and appropriate character, will do equal violence to expression, and taste. Thus the introduction of a tone or second, into the plaintive drift of the chromatic melody, would no less offend against propriety of speech, than the errors of time in music, would shock the sensibility of an accurate ear.

The importance of the subject of drift being admitted; let us consider; Upon what it is founded; and how many different forms it may employ.

Drift is founded on the various forms of the five modes of

speech. These forms have been described in their individual character, their thoughtive and expressive meaning, and their occasional purpose of emphasis. We here consider the manner of applying them, and their peculiar effect, when continued through a part or the whole of the current melody.

The question; How many different characters drift may assume, is to be answered by ascertaining, which of the syllabic uses of quality, force, time, and pitch, will bear a continuation; for some cannot be unduly repeated, without producing a disagreeable monotony. In general, most of the forms of time, stress, and intonation, may as occasion requires, be applied as a current melody, without violating propriety of taste; while others can be employed only on a phrase or a solitary syllable, and therefore are not allowable as a drift in discourse.

Although the character of a drift may pervade the whole sentence, yet the peculiar form of voice which produces it, is in some cases applied only to certain syllables. Thus, unaccented syllables cannot bear the prolonged time, required for the drift of dignity; still the dignity is spread over the whole sentence, by its long quantities alone. We here enumerate the various styles of drift.

The Drift of the Second, or the Diatonic Drift. The diatonic, or as we otherwise call it the Thoughtive melody, is used for simple narrative and description; and having no remarkable expression, should be, under Nature's ordination, one of the most common forms of drift. The employment of expressive intervals, when not required, in the plain diatonic current, violates a leading law of fitness or decorum in speech. Let a gazette advertisement be read with the solemn drift of a long quantity, or in the plaintive style of the semitone; and all, at least of our New school of Criticism, will acknowledge the improper application of time and intonation.

In the usual course of the diatonic melody, perhaps the upward concretes predominate; the downward vanish of the second, being occasionally introduced for variety; yet when required by the gravity of the subject, perhaps this downward second may without monotony, constitute a drift.

The Drift of the Semitone. Enough was said formerly on the subject of the chromatic melody; it exemplifies the present head. This form is spread throughout discourse of a plaintive, tender, and supplicating character. It was proved in its proper place, that every interval is practicable on every kind of quantity; the semitone therefore, in its drift, is heard on every syllable, however short; and even when unaccented.

The Drift of the Downward Vanish. It was said; the falling second is sometimes used as a drift. The downward third and even the fifth is occasionally heard in continuation. Their currents express positiveness; and an earnestness of conviction; with resentment, when enforced by stress. The following indignant argument from the pleading of Volumnia, in *Coriolanus*, bears the slow concrete of the downward fifth on all its emphatic, with a rapid concrete of the same interval, on its other syllables.

> Come let us go:
> This fellow had a Volcian to his mother;
> His wife is in Corioli, and this child
> Like him by chance.

A continued use of the downward intervals, is as we have learned, a form of drift in exclamatory sentences.

The Drift of the Wave of the Second. This is used in continuation on long quantities, for occasions of solemn, deliberate, and dignified speech. I do not say; this wave may not be applied to syllables of moderately prolonged time; and even rapidly executed on those we called mutable; but it is on long-drawn or indefinite quantities that its effect as a drift, becomes conspicuous. With an occasional use of a wider wave, longer quantity, and the median stress, it constitutes the *Reverentive* or sentimentive *Drift.*

The Drift of the Wave of the Semitone. This is the most common form of the semitonic drift; since the states of mind directing the chromatic melody, generally call for slow time and long quantity. Under this, and the preceding head, both the direct and inverted form of these waves are used interchangeably, in their respective melodies. The rise and fall of

the simple second, having no peculiar expression, the difference if any, in the effect of the respective terminating-interval of its direct and inverted wave, may be disregarded. Whereas, the strong expression of the wider simple intervals gives a remarkable difference in effect, to the respective termination of *their* direct and inverted waves.

The Drift of Quantity. Attractive characters of speech are formed on Time. In discourse expressive of gayety, mirth, anger, and other similar states, the utterance is quick; and this is generally combined with the simple concrete of the second, together with a radical or vanishing stress. The drift of long quantity on the wave, is employed in all solemn, plaintive, and dignified speech.

We might make a threefold division of the temporal Drift, into that of quick, slow, and median time.

The Drift of Force. Loudness and Softness, or with preferable co-relative terms, the Forte and the Piano, respectively heard in continuation, do impress the ear with their distinct peculiarities; and the failure to fulfil the purpose of expression on either of these points, must be included among the faults of speech. Who will deny; there are occasions, when the drift of comparative *piano* would be ridiculous; and others again, when that of *forte* would be disgusting bombast.

The Drift of the Loud Concrete. This is only reading or speaking with more than usual force; it may therefore constitute a drift, and may be referred to the preceding head.

The Drift of the Median Stress. This is necessarily associated with long quantity; and generally with that of the wave of the second and the semitone; for their prolonged time is always the sign of that dignity, which for the most graceful display, requires the median swell.

These nine forms of drift do, by their continuation, impress a peculiar character on extended portions of discourse.

Of the other expressive modes of the voice, none are allowable in that continuation which, according to our previous account of drift, would properly constitute it. Yet as the application of some of them extends beyond the limit of em-

phasis, they deserve a place next in order to the full or Thorough drifts. If the reader is disposed to give them a name, they might be called Partial: thus we have;

The Partial Drift of the Tremor. The tremulous movement is proper only on short and occasional passages, of what might be called syllabic crying. But the tremulous expression, both in the plaintiveness of the semitone, and in the gayety and exultation of the second and of wider intervals, is too remarkable to be continued through the current of discourse. For though drift is a kind of monotony, it is only disagreeable when improperly applied, or unduly continued.

The Partial Drift of Aspiration. States of mind requiring aspiration are like those of the preceding head, generally limited to temporary portions of melody. When so applied, the character of utterance justly entitles it to the name of partial drift.

The Partial Drift of the Guttural Vibration. The scornful feeling of this form of expression is sometimes continued for more than the time, and the solitary occasions of emphasis: and thus produces a limited drift.

The Partial Drift of Interrogation. The rising third, fifth, and octave are the interrogative intervals. Their use in *partial* interrogation, exceeds so slightly the extent of their employment for emphasis, as scarcely to deserve the name of drift. In declarative, and other questions requiring the *thorough* intonation, the predominance of these impressive intervals, gives that peculiar character which the common ear at once perceives and comprehends. Still, as questions are but portions of discourse, and as these wider intervals are never used in continuation for any other purpose, this form of drift must be considered as partial.

The Partial Drift of the Phrases of Melody. The Monotone and the Alternate phrase are sometimes, severally used in continuation, to an extent that might constitute a partial drift. In the twenty-ninth section, a peculiar character is respectively ascribed to these two phrases, when continuously employed.

It may be a question; How far Quality of voice, on a part

or the whole of discourse, might constitute a drift. The fulness of the orotund may give a character of dignity, at once distinguishable from the meager huskiness and forceless efforts of uncultivated speech.

These are the several drifts, respectively continued throughout discourse; or restricted to the partial limits of a sentence or a clause.

Some of the constituents of vocal expression will not bear repetition; and are thus not admissible among the drifts.

It was said; interrogative sentences of the Thorough kind might be regarded as carrying a partial drift of the third, fifth, or octave. With the exception of this case, these wider rising intervals are never correctly used in continuation. The minor third, though a plaintive interval in crying and song, is in no way allowable as a drift; Nature, for some wise purpose, having excluded this sign from what she intended to be agreeable and effective speech. Its peculiarity will be shown when we treat of the faults of speakers.

As a current, of these wider simple intervals is forbidden in melody, so their combination into the wider waves, cannot be extended beyond the limited place of emphasis. There is however, a drift of this kind observable as a fault in readers; nay, some, in their formal efforts can command no other form of intonation. But the least cultivation of ear rejects the undue repetition of these florid constituents of speech.

Of the stresses, none except the Median and the Loud concrete are employed as a drift. The Radical would perhaps, be made a current style in a language of only immutable emphatic syllables; and some bad speakers, particularly Pleaders at the Bar, who think thus to *hammer-in* their argument; do use this stress, as if their own had been so constructed; it is however too forcible to bear continued repetition, without offending the ear and thereby distracting the mind. The Vanishing and the Compound, are too remarkable as well as too violent, to form a drift: and it need scarcely be said; the Emphatic vocule cannot be so used. As to the Thorough Stress; whenever it shall be generally employed as a boorish drift, on long

quantities; the peculiar music of speech, every oratorical grace, and the common social and wayside decencies of the tongue, will long before have left it.

There is a point worthy of some attention, in the art of reading, and nearly related to the subject of this section. I mean that notable change of voice, required in the transition from one paragraph or division of discourse to another. It may be supposed, this is already included in the foregoing history of drift. Should there be a strong or peculiar expression in the new paragraph, it will indeed be distinguished by its proper character. Yet without seeing the page, we sometimes know that a reader is passing to a new subject, even when there is no striking alteration of style: and when the plain diatonic melody continues, after the transition.

The recognition in this case, is produced by several means. First. By the period preceding the change, being made with that most complete close, the prepared cadence; this indicates the termination of a preceding, and the transition to another subject. Second. By a pause, longer than that between sentences nearly related to each other. Third. By the succeeding sentence or paragraph, beginning at a pitch above or below the line of the previous current. Fourth. By a striking effect from the phrases of melody, applied to the outset of a new topic.

These *vocal* indications make the change of subject obvious, when a peculiar construction of the sentence immediately following the period, defers the development of its thought or expression, and renders it impossible to ascertain, by the few first words, whether the proximate sentences are immediately or remotely related to each other.

From a review of this subject; it appears that many of the vocal signs may be continuously used as a drift, without producing monotony; that some admit of repetition, only to a certain extent; while others cannot be applied beyond the solitary place of emphasis. It appears too, by a beautiful fitness, and consistency, that when inadmissible as a drift, they have a very striking character, and are reserved for only the *occa-*

sional purposes of emphatic distinction. Thus the downward eighth, with its impressive intonation, is never used in drift. The case is similar with the wider forms of the wave; and with the rising third, fifth, and octave, when not employed for interrogation.

After what has been said, a little attention will show that several drifts may exist at once, in the same melody. Thus a current of the second, of short time, and of loudness, may be united. In like manner we may have a combination of the drifts of the piano or the forte, with a wave of the second, a long quantity, and a median stress. In short, the reader can ascertain which of them may be associated, by knowing the compatible characteristics of the several means of expression; for they are united in every practicable way.

It is not necessary to give extracts from authors, to illustrate the various kinds of drift. With a knowledge of the modes of the voice, and their forms, together with the foregoing history of their general and particular uses, further explanation is unnecessary. For I am not less solicitous to limit the pages of this essay, than desirous to extend the measure of its instruction.

We have thus far spoken of the material of drift, variously consisting of the several modes of the voice. It may be otherwise regarded as directed by thought and passion, which respectively employ the forms, degrees and varieties of those modes. From this view, and from what we have learned in previous parts of this essay, it appears; the modes of the voice may be generalized with every other voluntary and designed animal action; and thus shown to be like them, directed by a preceding thought or passion. This being the entire process of the mind with vocal signs, it follows that for the current or drift of a particular vocal sign, there must be the directive current of a state of mind. This we have called the mental current or drift: and this momentarily precedes, and then carries along with it, the intended vocal current. Nor can there be good reading with-

out it; since it directs and sustains the appropriate character of utterance. Thus a dignified current of unexcited thought, with its proper constituents under full command, and with sufficient practice, will always insure a just execution of the plain diatonic or thoughtive drift. A reverentive and sentimentive current will direct a still dispassionate, but more solemn and dignified utterance of its current sign. And in like manner, the mental current of the various passions will direct the proper vocal current for each. If then the mental current of the three several styles should be interrupted, there must be a change in the utterance: and thus we may understand; how a well-ordered state of mind; a full knowledge and command of the constituents of the voice; an accurate ear, and an intelligent exercise of it, are four great essentials of correct and elegant speech. But we learned formerly; there is no long continued current of these several states of mind, nor of their vocal signs; and that the different states, with their signs often interchangeably displace each other. This does not however affect the accordance between the mind and the voice; the great essential of a true and effective elocution; for the vocal current changes with the state of mind, and speech is still consistent with its rule.

From a proper physical investigation, this appears to be the universal means for effecting the united purposes of the mind and the voice; destined under the influence of education and taste, to supplant the delusions of that metaphysical ignorance, or knowledge of nothing; through which every assuming Individual gropes among his own conceits, for the elocutionary Intuition that is to enable him to read with proper 'understanding and feeling;' but that with its Legion of different Individualities, can never frame for itself a general rule of vocal expression; and that with the contentious temper of a metaphysical notion, can only set the Intuitive 'feeling and understanding' of one individual, against that of another.

I will endeavor to illustrate this subject of mental and vocal drift, by a familiar example. Let the reader imagine himself giving an important direction to a servant. He will be con-

scious of an earnest and moderately imperative state of mind, the drift or current of which is not to be broken, except by explanation, or by a passing reflection. The vocal drift of this Direction is diatonic, with the downward third or fifth, on the accented syllables, according to the earnestness of the case. Under this vocal sign the direction will accord with the state of mind. And whenever we shall occupy ourselves on the state and action of our minds, with as much interest as we take in its outward wants, and acts of folly and error; that state and action will be as self-perceptible as the vocal sign which denotes it. We will apply this principle of the according mental and vocal drift, to the scene of Hamlet with the Player.

Hamlet's part has three purposes: Direction; and as Shakspeare could not or never would write, without them; Comment, and Reflection. The direction is here distinguished by italics; the comment by curved, and the reflection by angular brackets. The purpose of the inclusive linear braces will be stated presently.

Ham. Spéak the speech, I pray you, as I pronoúnced it to you, trippingly upon the tongue: (but if you mouth it, as mány of our players do, I had as lief the town-crier spoke my lines.) *Nor do not saw the air too much with your hánd, thus; but use all gently: for in the very tempest, torrent, and as I may say, whirlwind of your passion, you must acquire and beget a temperance that may give it smoothness.* [O, it offends me to the soul, to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings; who for the most part, are cápable of nóthing but inexplicable dumb-show and noise: I would have such a fellow whipped, for o'erdoing Termagant; it out-herod's Herod:] *Pray you avoid it. Be not too tame néither, but let your own discretion be your tutor: suit the action to the word, the word to the action; with this special observance, that you o'erstep not the módesty of Nature;* (for any thing so overdone is from the púrpose of playing, whose end, both at the first, and now; was and is; to hold as it were, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time, his form and pressure.) *Now this over-done, or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve: the censure of which one, must in your allowance, o'erweigh a whole theater of others.* [O, there be pláyers, that I have seen pláy, and heard others práise and that highly, not to speak it profanely, thát neither having the accent of Christians, nor the gait of Christian, pagan, nor man, háve so strutted and bellowed, that I have thought some of Nature's journeymen had made them, and not made them well; they imitated humanity so abominably.]

Player. I hope we have reformed that indifferently with us.

Ham. O, reform it altogether, and let those that play your clowns, speak no more than is set down for them: (for thére bé of them, that will themselves laugh; to set on some quantity of barren spectators to laugh too; though in the meantime, some necessary question of the play be then to be considered; that's villainous; and shows a most pitiful ambition in the fool that uses it.) *Go make you ready.*

The mental and the vocal drift for the Directive part of this discourse is described under the preceding familiar example. The Commentary and Reflection are respectively the effect of a different condition of the mind; and are to be uttered with less of the positive intonation, and with a variety of both upward and downward interval; as the good sense and taste of the reader, grounded on the philosophy of speech may suggest.

To illustrate some of our principles of stress and intonation; I have merely marked with the common accentual symbol, what appear to be emphatic words; but have not time to assign reasons for the choice. At six places I have included under linear braces, certain words to be carried through their appointed, and still preserved pauses, on the phrase of the monotone. Now the purpose of the monotone is to unite upon the the ear, the act with its cause or purpose: as in the first case; the tearing to rags, is to split the ears of the groundlings; in the second, the cause of the whipping, is the o'erdoing of Termagant; in the third, fourth, and fifth, the purpose of playing, is severally to hold the mirror up to nature; to show virtue her own feature, scorn her own image, and time his form and pressure. In the sixth, the idle laugh is to set-on idle spectators to laugh too. In this reading, it is the monotone bridging as it were the pauses, with its level reach of voice, that assists materially in connecting the cause and purpose with their object. There is an example of the emphatic tie on the words *players*, *play*, *praise*, *that*, and *have*; with a moderate flight, and abatement on intermediate clauses. The design of this grouping is to connect by vocal means, five words separate in the construction; thereby to bring to the foreground of perception, the player, his habit of bombastic action, and his unmerited praise.

If in this instance, *who* were substituted for *that*; to say nothing of other reasons; the chain of the emphatic tie would be stronger and brighter, from the greater stress practicable on its tonic element, and indefinite quality. The tie is also to be applied to; *judicious*, and *which one*; to *o'erstep*, and *so*; to *end* and *hold* and *mirror*. I would set a feeble cadence on *groundlings*; a rising third on *laugh*, that follows *unskilful*; a falling third on *grieve*; and a falling fifth on *well*, after *made them*.

On the subject of mental drift, I would ask the reader; if he is not conscious when he is angry, or pleased, or sorrowful, astonished, or inquisitive? For these are current states of mental drift, which; if bad example has not confused or destroyed the original association, between the mind and the voice; will enable him to speak properly, under a general rule of Educated Nature, that Shakspeare here alludes to, but did not turn aside his mind to explain.

In practically regarding the comprehensive bearing of these masterly hints of advice, I might show it to be an exemplification of a passing thought; that while the player is as obviously educated to bad reading, as the 'sparks fly upwards;' Nature, by the instinct of her Histrionic Favorite, has shown, through his unusual endowment, how 'prone' she is to perfection, by the indication of her laws of a true and expressive elocution, enfolded within these general but suggestive precepts. And must I draw attention to it? There is not, alas! throughout the whole lesson, a single general allusion to the important mode of Speaking-Intonation; which however; from the Author's many metaphoric references to it, and from his fine musical ear; must have strongly affected him. Nor can we avoid inferring, that in Shakspeare's day, the subject of 'the tones of the voice' with their only nomenclature of *high* and *low*, was supposed then, as this 'age of progress' holds it now; to be beyond the reach of analysis, and consequently without a claim to be taught. And here the Great Philosopher-Poet, strangely unlike himself, in ceasing to observe and reflect; went along, harnessed-in with the unthinking mind of the crowd.

Enough has been urged in this volume, against the self-sufficient 'genius' of the Actor, and the 'natural manner,' of the old school of elocution; to prevent what is here said, from encouraging a conceit, that with only an instinctive thought and passion, and a voice to utter them, we can thus spontaneously speak with propriety and taste: a notion altogether as vain, as that with the best instincts of virtue and sagacity, the great mass of us can, under the present narrow and conflicting systems of scholastic, moral, political, and religious education, ever hope to be wise, or great or happy.

SECTION XLVIII.

Of the Vocal Signs of Thought and Passion.

In describing the various modes and forms of the voice, I endeavored, under their two most striking distinctions, severally to name and exemplify the Diatonic vocal-signs, denoting the simple state of ideas, we called thoughts; and the Expressive signs of that active state of ideas, variously and vaguely termed in common language, emotion, sentiment, feeling, and passion. This should, to the extent it proposes, satisfy the reader; since it describes, in its own general way, all that to me at least, is audible and capable of measurement. But former systems of Elocution, having embraced a detailed enumeration of the passions, without however, possessing the means, and without perceiving the necessity, of designating the special and appropriate voice for these various states of the mind; a like enumeration, with the vocal sign respectively classed with the thought, and the passion, may perhaps be demanded here.

There is a kind of hypocritical compliment always paid to originality, with this inconsistent purpose; that mankind are

eager to receive what is new, provided it is told in the old way. I can imagine a reader who, after all that has been said on the states of mind, and their vocal signs; may through the habit of a scholastic method and a term, still look for a separate section on the 'Passions,' embracing the many unmeaning attempts to describe their expression. With an endeavor to change this habit, if a habit can be changed by any thing entirely different from itself; and to satisfy an expectation by an unexpected substitute for its hopes; I offer in the present section, a more systematic view and connected detail of the subject, and at the same time enlarge and further illustrate our former account of the vocal signs of thought and passion.

I had occasion in the introduction, to notice the limited degree of our knowledge, in some of the scholastic departments of Elocution; and having, from the first, resigned myself to the authority of observation, have endeavored as far as possible, to adhere to an early resolution, to avoid that reference to old systems and opinions, which would lead to both controversy, and quotation: since even within the limited pretensions of these departments, there is much that is unintelligible, and more that is erroneous. We are now about to leave, for a moment, the definite and luminous prototype of nature, to contrast her lights, with the mysterious shades of the opinions of men.

No author, as it appears, has paid more attention to the subject of Inflection or the rise and fall of the voice, particularly in its practical application, than Mr. Walker. Indefinite as he is on this point, he exceeds in specified rule, all that is said by Aristotle, Cicero, Dionysius, Quinctilian, and the Older Musicians. It is true, Mr. Walker owes his superficial analysis to them; but in his knowledge of the purpose and use of Inflection; as we must infer from their records; he fairly 'treads upon that Greek and Roman glory,' which national vanity first proclaimed, and the subsequent credulity of European scholarship was simple enough to magnify and repeat.

Let us then hear what Mr. Walker says of the vocal representation of the passions.

'It now remains,' observes this author,* 'to say something of the passions and emotions of the speaker. *These are entirely independent on the modulation of the voice*, though often confounded with it; for modulation relates only to speaking loudly or softly, in a high or in a low key, while the tones of the passions or emotions mean only that *quality* of sound that indicates the feelings of the speaker without reference to the pitch, or loudness of the voice.'

Again in the hundred and sixty-sixth page.

'The truth is, the expression of passion or emotion consists in giving a *distinct and specific quality* to the sounds we use, rather than in increasing or diminishing their quantity, or in giving this quantity any local direction, upwards or downwards.'

And again in another work.†

'As to the tones of the passions which are so many and so various, these in the opinion of one of the best judges in the kingdom, *are qualities of sound* occasioned by certain vibrations of the organs of speech, *independent on high, low, loud, soft, quick, slow, forcible or feeble*.'‡

It often happens with modern aspirants after some of the sciences in the schools; as it did with those who anciently underwent the mummery of admission to the mysteries of Eleusis; to hear themselves addressed in an incomprehensible language. What instruction, for instance, can be gathered from this definition, if indeed it deserves the name? 'The tones of the passions mean only that quality of sound that indicates the feelings.' Here instead of an explanatory description of a thing, we are presented with a truism in a periphrase. For, as the terms 'passions' and 'feelings' must here be synonymous, as well as those of 'tone' and 'quality of sound,' the varied proposition may stand thus: 'the tones of the (*or the tones*

* Elements of Elocution, page 308, Am. ed.

† Observations on Greek and Latin quantity, appended to Walker's Key to the pronunciation of ancient proper names.

‡ Let us here consider, that Mr. Walker's opinions have been, for the greater part of a century, and still are, the source from which nearly all the school-books on elocution have been drawn, in this country, and throughout the British Dominions.

which indicate the) passions, mean only the tones which indicate the passions:' or with less waste, thus; 'the tones of the passions are the tones of the passions.'

The second extract however, seems to contain a real distinction between the subject and the predicate: since by 'quality' the author may mean that mode of the voice, specified in this essay, by the terms; full, harsh, slender, natural, falsette, whisper and orotund; for these are the only existing qualities of sound, besides those which Mr. Walker has excluded from his definition. But if pitch, which is here meant by 'local direction,' be denied a place among the signs of passion; what shall we say of the comprehensive class, including the pitch of the semitone, the rising intervals of interrogation, and the downward vanish that conspicuously marks the various degrees of surprise? And in short, what is to be said of the effect of the different measures of time, and the various degrees of stress, if speaking 'loudly or softly,' and 'increasing or diminishing the quantity' of sound have no agency in the vocal representation of passion?

The real motive of Mr. Walker, in excluding intonation, stress, and time, from among the signs of the passions, and in his attempts to assign the expression of speech to a certain unexplained cause called 'quality,' is clearly manifested in the last quotation; for here, this opinion, on the expressive power of his term *quality*, since it is no more than a word, is ascribed to 'one of the best judges in the kingdom.' After all then, this confused notion concerning the passions was adopted upon authority, by Mr. Walker; and this confession of his faith in others, certainly did not accord with his repeated claims to originality of observation. An original observer holding himself responsible for his report, cross-questions the testimony of his senses; while the borrower of opinions is always less scrupulous; since he himself never designs to stand security against the folly or mischief of his promulgations.

What has been recorded in our previous history, may induce the reader to smile at the above quotations; and enable him to perceive, that the vocal signs of the passions are no more than

the every-day audible sounds of the manifest Modes, Forms, and degrees of Quality, Time, Force, Abruptness, and Pitch; and that the greater part of these signs are derived from those very causes, which are declared by Mr. Walker, to have no agency in impassioned utterance. With regard to the 'specific quality' here assumed as the vocal material of expression, it is not allowable to suppose, the mode of voice called in this essay, Quality or Kind, is meant by Mr. Walker's term; since his account of quality is complicated with an attempt to derive its proximate cause, from some unintelligible system of 'vibrations.'

Let the whole pass as an instance of that unnatural paternity in instruction, which when asked for bread, dispenses nothing but a stone. And at the same time let it apologize for any apparently unbecoming expressions that may have slipped from my pen, when unavoidably brought into contact with those grosser errors of indolence or authority, which; viewed along with the means, purposes, and pretensions of Magisterial as distinct from Natural Science; seem to be almost unpardonable.

In reconsidering the subject of Expression, under another view, it is not my intention to go into a dissertation on the passions, or to contend with authors about the scheme of their arrangement. I shall describe them with reference only to the purpose of the present section, without designing to regard their other relationships.

In the sixth section, we described three different conditions of the States of Mind, and three forms of the vocal signs, that severally represent them: but here for a moment, classing the inter-thoughtive or sentimentive with the passionative, we regard the states of mind, under two divisions. To the division of Simple Thought, the interval of the second is allotted. To that of Passion, the numerous forms and varieties of the other intervals, and the impressive forms of quality, time, abruptness, and force. These two divisions of the voice, the thoughtive, and the passionative, include the *Natural signs*, which *instinctively* denote their respective states of mind.

But other means for denoting thought and passion being still required, *Artificial signs* were devised. These artificial signs,

are words, *conventionally* formed to *describe* these same states of mind.

To illustrate the purpose and use of both these classes of signs, and to show their relation to each other, I will here briefly again present, under its two divisions, our former view of the states of mind, on which we founded the distinction of their vocal signs.

The human mind is the place of representation of all the existences, actions, and relationships of nature, within the scope of the senses. These representatives are called ideas. These ideas are either the passive pictures of things; or they exist with an activity, capable of so affecting the physical organs, as to impel us to seek the object that produces them, or to avoid it. This active or vivid class of ideas comprehends the passions. The states of mind here described, exist then in different forms and degrees, from the simple unexcited idea, to the highest energy of passion; and the common but indefinite terms; thought, sentiment, emotion, feeling, and passion are the vague verbal-signs of these degrees and forms. Nor does there appear to be, where they interjoin, any line of classification, for distinctly separating the mental conditions of thought and of passion; since simple thoughts without changing their meaning, do from interest or other excitement often assume the degree and color of a passion.

This being one of the many views to be taken of ideas, we pass to the consideration of the effects produced on the visible and vocal parts of the human frame, by those thoughts and passions. These effects have been called their signs, or physical expression. They are of many forms and places; and are severally marked by sound, feature, change of color, and variation of muscular action: but we are at present concerned only with vocal sound.

The voice, as just stated, has then two distinct classes of signs: the Natural, or vocal, if we may so distinguish it; and the Artificial or Verbal.

The Natural consist severally of quality, time, force, abruptness, and pitch, applied indeed to words, but sometimes signi-

ficant of the mind without them. They are the voice of infancy, before the period of articulation; are common to man and the sub-animals; and are used through life, both *alone*, and *combined* with the Artificial or verbal, to denote the animal passions of surprise, love, anger, fear, desire, search or inquiry, sorrow, affection, joy, pain, command, and other states of mind that may be resolved into these.

The Artificial signs or words are acquired after infancy. They may denote any and every state of mind, when *joined* with the Natural, or may describe one and all *without* them. They are produced by the articulative mechanism; and as descriptive signs, are more numerous than the natural.

These are the two classes of oral signs, severally and jointly representing the different states of mind, in thought and passion. Some of these states are animal or instinctive, and have the natural signs. Others are the result of human intelligence, and the social relations, and have no such signs, as those ordained by nature in her own original mental and vocal creations. Thus, there are natural or vocal signs for pain, surprise, and anger; but none of any definite character for hope, contentment, and gratitude.

Here then are two essentially different means for representing the various states of mind; since some of these thoughts, emotions, passions, call them by what indefinite term we will, are denoted by certain forms of stress, time, quality, and pitch; nature's instinctive signs, in the voice; *joined* to a verbal or conventional language; while others can be described only by a verbal or conventional language, which may not carry the natural or vocal-signs. Thus we signify command by the downward fifth, or octave; and complaint by the semitone; and the meaning of these intervals is the same in all nations, under any *conventional* sign. But it is not in our power, to express the states of gratitude, and irresolution, except we describe these states of mind, by appointed and arbitrary words, that may vary in every different language.

Let us then, by terms, clearly distinguish these two classes of signs. Thus, when we denote thought and passion by Qual-

ity, Time, Force, or Intonation, either with or without conventional words, we will call it, the Instinctive, or Natural, or Vocal sign. When we *describe* or indicate thought, and passion by a sentence, a phrase, or a word, without the use of vocal signs, co-expressive with the words; we will call it, the Conventional, or Artificial, or Verbal sign.

Although it thus appears that we have not an instinctive or vocal sign for every state of mind; yet every state of mind may be expressed by a conventional sign; for one can verbally, and in the plain diatonic melody, inform another, that he is astonished, and thus convey a knowledge of his being under that state of mind; as certainly as he can by the most striking use of the downward octave, which is its natural sign. When astonishment is to be represented on a word or phrase, which does not describe it, it is necessary to employ its instinctive or natural sign. We have seen in the seventeenth section, that a question may be asked by a grammatical construction alone, without the aid of intonation. But further, an interrogatory can be distinctly conveyed, merely by the verbal statement, that a question is asked: and this is often done in written discourse, without affixing the 'note' of interrogation.

In consequence of there being Instinctive signs in the voice, to denote passion, and Artificial signs in language, to describe it; *one* instinctive sign can with the assistance of the artificial, represent two or *more* passions or their degrees; for though, of two phrases with the same vocal, but with a different verbal sign; the vocal sign being the same, cannot in itself severally signify different states of mind; yet a specification, by the verbal terms, describes the difference, under the identical vocal form. Suppose, for instance, one should use the imperative phrase, *be gone*, with a forcible downward vanish of the octave; and again, with the same intonation, should say, *well done;* the difference between the two states of mind, in command, and in exclamatory approbation, would be distinctly represented respectively by the imperative verb, and by the interjection, notwithstanding their identical intonation. Thus too, the same semitone is used for

the expression of pain, discontent, pity, grief, and contrition; and yet in all these different cases, the states of mind are marked by the conventional language on which the semitone is employed.

We are now prepared to take a general view of the subject before us; which, to borrow a technicality from another art, may be called the *Semiotica* of Elocution; a term which as yet incomprehensible, in its Intonative meaning at least; is, by embracing the full and just adaptation of the voice to the mind, destined hereafter to be understood and received as comprising the whole esthetic and practical philosophy of speech.

The Semiotic ways and means of Elocution, or the vocal signs of Thought and Passion, are; First. Instinctive, or Natural; consisting of the forms, degrees, and varieties of the five modes of the voice. And Second. Artificial, or verbal; having the descriptive power of conventional language.

In the uses of discourse; and we here return to our three-fold division; natural signs, under one condition of the modes of the voice form the thoughtive, narrative, or diatonic Drift. Under another of moderate expression, the reverentive or sentimentive. And under the use of all the expressive powers of quality, time, force, abruptness and pitch, the vivid character of the passionative.

The Artificial have, in themselves, neither the character nor the voice of the natural; but can by words, universally describe their effects, and thus may represent thought and passion, equally with the natural signs: while a *union* of the natural and the artificial, gives the most exact and impressive vocal representation of the logical and of the passionate purposes of the mind.*

* The Verbal and the Vocal means for denoting the states of mind, are each so essential to the purposes of speech, that it is difficult to determine which is most significant of thought and passion. The power of giving a different passionative meaning to the same word, by a varied quality, stress, time, or intonation, would imply the vocal or instinctive signs, to be more effective than the verbal or conventional. But other facts lead us to conclude; we are as much indebted to the descriptive agency of words, as to any expressive efficacy of the voice.

We have learned that the means of expression are always applied in combination. There must be at least two conjoined,

It will hereafter be shown in the analysis of Song, that every function which we have ascribed to speech, is employed in its Elaborate style of execution; and though it is true; the semitone has a plaintive character, even if sung without words; still the rising and falling concretes of the third, fifth, and octave, when *not set* to words which describe the expression of these intervals, are constantly heard in what are called songs of Agility, without denoting interrogation, positiveness, or surprise. In like manner, the various forms of stress which are properly expressive in syllabic utterance, seem to be almost without meaning in the inarticulate movements of song.

A still more striking view of the power of conventional language, as the means of expression, when contrasted with the power of instinctive intonation, is displayed in the voice of sub-animals, particularly that of birds.

When a familiarity with our history will have given a facility in discrimination, it will be perceived that birds employ all the vocal signs of speech, without suggesting surprise, interrogation, positiveness, and scorn, together with the repose of the cadence; which would be eminently conveyed by those signs, joined with words that describe these several mental states. The expression of plaintiveness by the semitone, in the voice of the dove, and of pleasure by the tremor on other intervals, in the snuffing of the horse for his food, is indeed made without a verbal sign, and yet is identical with the display of similar states by the human voice. But it must be recollected that laughter and crying, the analogies to these sub-animal expressions, are in speech, generally inarticulate, and are thus to be considered as merely animal signs, in the human voice.

It is then the union of an arbitrary Verbal designation of a state of mind with its natural or Vocal sign, that constitutes the true and essential means of expression in speech.

I must here beg the reader to excuse a digression from our subject. In the course of this essay many analogies might have been shown between the human voice, and that of the sub-animal: but I designed to avoid mingling these two comparative subjects of natural history.

Speech is but a select aggregate of the vocal and articulative functions, dispersedly exercised, by all animals: for there is scarcely a form of quality, time, intonation, force, abruptness, and even of articulation, which is not common in severalty, to many of the sub-species, and to man. Man employs more of these signs than any one species, but perhaps less than all; the principal difference consisting in his power over the structure and *chain* of the literal and syllabic function.

Upon the ground of this identity, and with the assistance of an exact measurement, and definite nomenclature of the human voice, afforded by this essay; *What is there to prevent the voices of animals being taken as one of the designations of species, in the systematic arrangement of Zoology?*

and there may be more. Thus guttural grating, aspiration, and the different forms of stress are necessarily applied to some

Naturalists have sometimes attempted this in a rude way, by a reference to alphabetic sounds, and to the modes of time and stress in words and phrases. When boys without the least attention to the difference of vocal *Quality* in the cases, find a resemblance in the shrill summer-whistle of the American partridge, to the words 'bo-bob-white;' and think they pronounce the short repeated phrase of the 'whip-poor-will;' in its name, which the native Indian with closer imitation, calls *muc-ha-wis;* the similarity lies between the impression of the accentual stress and the time of utterance in the two cases; for the whistle and the phrase, as well as many mechanical noises, resemble, at the whim of the listener, any words with an equal number of syllable-like impulses, and the same condition of quantity and accent.

Birds in the endowment of voice, have First; a single Chirp, including severally, every variation of quality, time, and force, with every form of pitch, from the feeblest effort in the simple interval, to movements of wider concretes and waves, in the cry, the shriek and scream; and in some cases, even the *note* of song. Second; A phrase, of two, three, or four constituents, severally of every quality, time, force, and every form of intonation. Third; A Medley, composed of a heterogeneous succession of chirps, and phrases. Fourth; A Melody, such as it is, of rapid concretes, of the singer's 'pure tone;' in 'liquid,' smooth, and brilliant quality; of varied force, and intonation; but without bar, cadence, or key. This melody is distinguished by its continuous course of greater or less duration, without the disjointed interruptions that occur in the medley. Some birds; I omit their systematic names; have only the chirp; as our sparrow, king-bird, swallow, the woodpecker tribe, the blue-jay, and various hawks. Others, as our yellow-bird, robin, red-bird, partridge, blue-bird and whipperwill, have the chirp and phrase. Others again, the chirp and melody, as our thrush, cat-bird, wren, and perhaps the oriole, meadow-lark, and black-bird. The mocking-bird, and the canary, have the chirp, and the medley, as a remarkable case: while a few others properly called singing birds, but of which I cannot speak from observation; may have the chirp, the phrase and the melody, under the most agreeable character.

The exact and broad observer; for the peering Naturalists do not yet seem to know, what comparative phonology means, nor that the subject of the voice is part of natural history; will kindly excuse the errors of this description; since it is offered only as a faint and broken light, obscurely showing one of the outer doors of this interesting department of knowledge: and now held-out, with the assistance of our present analysis, from memory of rural and pastime observation made while at school on the borders of the Susquehanna before my fourteenth year. And would I could forget how often in thoughtless pleasure, I may have given disquietude or pang to those innocent lives, that afforded the means of my present contented occupation; and that still bring up so many juvenile associations of time and place, in thus recording the forms of their intonation.

interval of pitch. The interval of pitch must be united with time, whether the quantity is long or short. The natural sign

After what is here said, on the general character of the voices of Birds, and with the light of classification and description contained in this essay, a cultivated ear would not have much difficulty in ascertaining, whether the chirp of a bird is in the concrete or the radical pitch of a semitone, second, or other interval; of how many constituents the phrase consists; what, in the medley, are the places of pitch; with the kind and order of its phrases; and what, the concrete and discrete in the melody. As far as observation extends, we know; the voice of birds *is unchangeable in the species;* it is therefore as well entitled to nomenclature, provided it can be assigned definitely, as the feathers, beak, and claws. If language had never furnished discriminative names for color and form, even these characteristics, like those of the voice, would never have been known in the descriptions of ornithology: or rather, ornithology as a classification, would be unknown.

Without extending our observation to the whole range of animals, within which we might severally find all the varieties of the human voice, even to the protracted note of song, in the frog; I here give an outline of the vocal functions of the Mocking-bird, as illustrative of the powers which generally belong to its class.

The Mocking-bird has every variety and degree in Quality, from the delicate chirp of the sparrow, and harsh scream of the jay, to the guttural bass of the clucking of the hen. He uses every variation of Time, from a mere point of sound, to the quantity of our most passionate interjections. He has command over all the intervals of the scale, both ascending and descending, in the discrete as well as the concrete pitch. His simple concrete exhibits the proper structure of the radical and vanish. He executes the wave in its equal and unequal, its direct and inverted forms; yet I cannot say, he uses its double movement. He exhibits all the forms of Stress on the concrete: the compound constitutes his shake. It is the diatonic shake, and consists, on its different occasions, of from five or six to ten or twelve iterations. It is not so rapid as the human shake, and consequently wants its liquidity; nor does it ever end in a turn, but passes carelessly to any effort that follows. This shake is sometimes made on a wider interval than the second: but it is a sluggish movement, and consists of only two or three repetitions, as we sometimes hear it in singers, of great execution. And it is worthy of remark, that in this slowness the compound stress is plainly distinguishable. He uses the tremor, both on a continuous line, and with its rising and falling tittelar skips. All this comprehensive exercise of the throat, has individually the form of either chirp or phrase. The continued rounds of voice, which at night, sometimes last for hours, form therefore a medley of chirps and phrases, without successive similarity in the relation of time, quality, force or pitch; and altogether without rythmus, cadencial close, or key. In this medley the phrases exceed the chirps in number; but I cannot say, how many of each are used. Perhaps twenty kinds would include them all: and

may be heard joined to the words of the artificial; and of the natural, there must be two simultaneous, and there may be

supposing these to be differenced by time and quality, there would be more. Each set of the chirps and phrases, as it returns through the medley, may vary in the number of its repetitions. Thus a chirp may be single, or may be repeated two or three times, or oftener. A phrase of two constituents may in the returns of the medley have three, four, or more repetitions of these two; or as sometimes happens in the shake, ten or twelve: and it is the same with a phrase of the tremor. The phrase of three or four constituents, which last is rarely heard, has fewer repetitions than the more simple ones; while the chirp is most frequently heard only once. The whole medley then, has no regularity in the return of its several voices, nor in the number of their repetitions.

It was first *said* by somebody; perhaps himself a parrot in human character; that while this bird mocks all others, he has no 'notes' of his own: and then Everybody, mocking somebody's *say*, Nobody thought of doubting it. Yet upon this very idea of exclusive property in the voice, he has more 'Notes' of his own than any other bird: and having within his compass, almost the whole constituency of song, whether human, or *Volucral*; for Ornithology wants this adjective; it would not be surprising, if other birds should recognize some of their supposed property, in *his*. When frequenting farms, with pidgeons, hens, turkeys, and guinea-fowls, all around him; and when in the fields of Virginia, all day pierced by the whistle of the partridge; with his own 'notes' almost stifled at night, by the panting voices of a whole settlement of whipperwills, he has never, within my knowledge, been heard to mock their phrases; though master perhaps of all the simple sounds that severally compose them. And certainly no Indian Farrinelli ever gave him an example of the shake. Mimic then, as with his own natural voice, they would make him, it would have been a kindly restraint on those who have slandered him, to have had a natural ear of their own to prevent it.

We thus learn, that the vocal constituents of the song of the Mocking-bird, like the vocal signs in speech, are few in number; but in each case, our ignorance of the individual signs, leaving us to regard only their numerous combinations, has created a belief that they are infinite. Thus a certain quality, or interval may be heard under a variation in time; and the same concrete, or tremor, or shake may differ in quality, and in its places of pitch.

The rule for the signs of passion, in speech, is strictly applicable to the voices of sub-animals, as regards those sounds which are purely vocal and separate from words. Thus the repeated chirp, which seems to be the idle and unmeaning diatonic voice of birds, is generally a short quantity, on a single rising or falling concrete second, or third, and rarely, as far as I have observed, on the wider intervals. A prolongation of the chirp is usually expressive of their passions and appetites. Pain, love, and fear, are always exhibited in the movement of the semitone. But I am agreeably led on towards an arrangement, when I designed only to suggest the scheme to others. The limited and perhaps imperfect manner in which, from a neglect of full observation, I have described

more. Not one form of expression can exist separately; and we may have under a single syllabic impulse, a long quantity, a wide interval, aspiration, and stress, all simultaneous in effecting a particular purpose in speech.

The following is a summary of the instinctive or vocal signs, denoting the states of mind, we have called reverentive or sentimentive, and passionative.

In the thirty-fourth section, it was proposed to employ the terms Piano, and Forte, for the degrees of force, respectively above and below the distinct and becoming audibility of that sense-bred conversation, which equally avoids an overbearing loudness on one side, and a fashionable mincing, or a faint-mouthed and perplexing affectation, on the other. And first;

The Piano of the Voice. Some states of mind, together with certain conditions of the body that may be associated with them, are properly expressed by a piano, or moderated voice, in current discourse. These states, and conditions are those of humility, modesty, shame, doubt, irresolution, apathy, caution, repose, fatigue, and prostration from disease. They generally employ the simple diatonic melody: some however, with a piano or a feeble utterance, use the semitone, and the wave of the second. Of this kind are pity, grief, and awe.

this single instance of volucral intonation, may however show, that as there is now a system and nomenclature for the voices both of the garrulous, and mischievous Demagogue of American Assemblies, and of this harmless Polyglot of the American grove, there would be no great difficulty in classifying with precision, more manageable individualities of sound, in the other departments of vocal Zoology.

This subject is at least curious, if not useful; yet it lies out of my way. There are in all sciences large volumes of compilation: let us have from some Naturalist with a good ear, a little book of original truth, on the inquiry here proposed. Let it be done by pure and personal observation. Let the author not lose his strong breath of usefulness and fame, by a puerile precipitancy after reputation; nor hasten with his unripeness, in the market-like fear of being forestalled. Patient, enthusiastic, and unostentatious study; independent observation and thought; and a disinterested love of truth; with their sure and great results in science, are always, and why so, solitary in an age, and cannot therefore be forestalled; while on this point, as in promises under another name, it will be with those who seek the unaltered, and unalterable truths of nature, that the last in its proper season, shall be First.

The Forte of the Voice. This sign, as the reverse of the last, is appropriate to states of mind associated with muscular energy, and vivid degrees of passion. Some of these states are signified by a high degree of force; for in addition to those which employ it as a leading characteristic, such as rage, wrath, fear, and horror, some that depend for their expression, chiefly on intonation or accentual stress, do at the same time assume the character of forte or loudness. Of this class are astonishment, exultation, and laughter.

Quickness of Voice. Inasmuch as quickness of the current melody generally goes with Short Quantity, in individual syllables, we do not make separate heads for these two subjects. Some states of mind, under this division, are likewise expressed by other signs, particularly by Loudness; as anger, rage, mirth, raillery and impatience. Many states having their principal signs in forms of intonation and stress, are associated also with quickness of voice.

Slowness of Voice. Speakers who have no command over quantity, affect to be deliberate, by momentary rest between their words. But slow time in discourse, if not made by extended syllabic quantity, would from its frequent pauses, be monotonous and formal. Slow time and long quantity are an essential cause of dignified utterance, and are effected on the wave; since the continuous return of an interval into itself, is one of the means for producing an extension of time, without destroying the equable concrete of speech. Slowness of time, with its constituent long quantity, is properly employed for many states of mind; as sorrow, grief, respect, veneration, dignity, apathy, contrition, and all others embracing refinement, and moderation.

Quality of Voice. It is unnecessary to repeat here all the terms denoting the forms of quality. The following are some of them, with their respective states of mind annexed. Harshness is affected by anger and imperative authority: gentleness by grief, modesty and commiseration: the whisper, which is a kind or quality of voice, by secrecy. The falsette is heard in the whine of peevishness, in the high tremulous pitch of mirth,

and in the piercing scream of terror. The full body of the orotund, in a cultivated speaker, gives satisfactory expression to solemnity and grandeur.

The Rising and the Falling Semitone. The simple rise of the semitone is rather an unfrequent form of expression; since most plaintive intonations, and there are many of this class, require a long quantity, and are therefore properly represented by the wave of this interval. Still complaint, grief, and other states of like import, may sometimes be made with an earnestness, requiring a short syllabic time. In this case the voice cannot bear the delay of the wave, and effects all the purposes of semitonic intonation, by the simple rise or fall through the concrete, with the addition when necessary, of the radical or vanishing stress.

The Rising and the Falling Second or Tone. Those states of mind, called thoughts, in contradistinction to passions; those narratives or descriptions, which denote things as they are in themselves, without reference to our relation to them, on the point of pleasure or pain, desire or aversion, interest or injury, are all represented by the plain unobtrusive interval of the second, either in its upward or downward course. The various uses of the voice, properly called Expression, have something so striking in their character, that the attentive observer may easily recognize them. When, therefore, there is an absence of this expression, he may conclude; the current of speech is in the diatonic melody.

The Rising Third, Fifth and Octave. These intervals severally express different degrees of the same state of mind: while the differences between the states themselves are designated by the verbal signs that describe them. In their varying extent, they represent interrogation, as moderate, dignified, or earnest. Combined with other vocal means they add to the question, particularly on the octave, the character of quaintness, sneer, and derision. With aspiration they have the effect of the downward intervals, and indicate serious surprise and its congenial states. They express a conditional sense, on emphatic words. Guttural vibration adds scorn to a question on the

wider of these intervals; and joins to their character in emphasis; haughtiness, disdain, reproach, indignation, and contempt. As the deliberate execution of these intervals requires long quantity, they have not the extended time, and consequently, not the solemn and dignified character, they assume when doubled into the wave.

The Downward Third, Fifth and Octave. These severally express, both different degrees of the same state of mind, and states of mind different among themselves. They are emphatically the signs of surprise, astonishment, wonder, and amazement; and although these states are not identical, still, each in its peculiarity, is represented upon these falling intervals: the specific difference being marked, either by their varied extent, or by the conventional phrase to which they are applied. These intervals also denote a positiveness, and a settled conviction on the part of the speaker; hence they are given to phrases of authority, command, confidence, and satisfaction. A downward movement, we have learned, also produces the terminative repose of a cadence; and consequently when not joined with force, is well suited to express a state of quietude; such as resignation, despair, and the condition of mind which attends fatigue. And yet any difference, under all these cases, of a similar intonation, is distinguished by their respective conventional language.

The Wave of the Semitone. The expression of the simple rise and the fall of the semitone was noticed above; but its return or contrary flexure into the wave, is the most common form of this expressive interval. Indeed, there is scarcely a vocal sign which represents so many and such various states of mind; the specific distinction of the cases, being made by the descriptive phrase. The wave of the semitone differs from the simple interval, in the dignity derived from its extended quantity, and in its enhanced expression, from a repetition of the interval by its contrary flexure. Sorrow, grief, vexation, chagrin, repining, contrition, impatience, peevishness, compassion, commiseration, condolence, pity, love, fondness, supplication, fatigue, and pain, with whatever varieties may exist among

them, are still, through the difference of the conventional sign, all expressed by the wave of the semitone.

The Wave of the Second. The interval of the second, either in a rising or falling direction, being the voice of plain unimpassioned thought, is purely a *diatonic* sign, and not a means of *expression.* Still as the downward return of this interval into the form of the wave, produces a long quantity, it necessarily adds to the second, the peculiar effect of that quantity; and when duly extended, gives to thoughtive discourse its full character of dignity, and grandeur; to the exclusion of the intrusive, and therefore inappropriate use of force, quality, abruptness, and the wider intervals of intonation.

The Waves of the Third, Fifth, and Octave. The forms of the wave are so various, that it would far exceed the design of this work to enumerate them; and to assort them with the passions. The principles that govern their expression, were unfolded, in the twenty-fifth, and six following sections. The character of the constituent intervals of these waves, has a large influence in determining their respective expressions. The upward vanish of the last constituent of the inverted form has the effect of interrogation; and the downward course of the last constituent of the direct, that of surprise. If then these two contrary forms of the wave have, respectively, through their final constituent, the same character as the separate and simple rise and fall of the interval, there might seem to be no necessity for their use. Yet supposing the effects to be identical, which however, may not always be the case; the wave affords besides, important means for extending the quantity of syllables, and consequently for expressing certain states of mind, with deliberate dignity. In the double form, the wave denotes sneer, mockery, petulence, contempt, and scorn; still these last two are more conspicuously exhibited by conjoining aspiration with the single wave.

The Radical Stress. From the forcible character of this stress, it is employed for increasing the impressiveness of the other vocal signs of the passions, capable of receiving it. Although it is more particularly applicable to immutable syllables,

yet when we read rapidly, it is used even on those of indefinite quantity: but rapid reading necessarily weakens its force. Mirth, impatience, anger, and rage, are generally uttered with haste, and therefore take on this stress, in emphatic places. It is employed on imperative words; for it has a degree of positiveness, similar to that expressed by the downward intervals of intonation.

The Median Stress. The radical stress is used for enforcing expression on short syllables. The median enhances the expression which requires a long quantity, together with a deliberate and graceful utterance. I say, together with deliberation; since long quantities do sometimes, assume the abrupt opening of the radical, or the final jerk, of the vanishing stress. The states of mind, calling for median force; particularly the thoughtive dignity of the second, and the plaintiveness of the semitone; are those represented by waves of the various intervals. Of these kinds are awe, respect, solemnity, reverence, and supplication, that make our division of sentimentive expression. This median stress may perhaps, be executed on a prolonged rise or fall of the simple fifth and octave; thus the wide downward vanish of surprise, and wide upward vanish of interrogation, may sometimes be invested with this graceful form of force.

The Vanishing Stress. This stress, and its expression have been so particularly noticed, in a former section, that it is unnecessary here to repeat the detail. Although far inferior, in dignity to the median, it is sometimes highly expressive of the state represented by the semitone and wider intervals, such as grief, surprise, and interrogation; for by impressing the extremes of these intervals on the ear, it points out their several ranges more distinctly than they are marked by the attenuated vanish. It may seem to be a nice distinction, but it is nevertheless true and practical, that care must be taken, not to let this stress run into the thorough form; since this last, as before remarked, rather obscures the interrogative expression.

Compound Stress. So much was said, on this subject, in the thirty-eighth section, that the reader is referred to it. The

compound, like the median, vanishing, and thorough stress, and the loud concrete, cannot be made on short syllables. On prolonged quantity, it is the sign of energy or violence, in the passion represented by it.

The Thorough Stress. We refer to the thirty-ninth section, for an account of this sign of rudeness, and vulgarity, when applied to long syllabic quantity, in current discourse. By the hardness of its 'touch,' it destroys the graceful outline of the equable concrete, while it heavily overlays that delicacy of gradation in the tinted vanish, so essential to the refined picture of thought and passion, in the wonderful design and coloring of true and natural speech.

On the subject of the Loud Concrete, as a sign of expression, I have nothing to add worthy of record, beyond what has been previously said.

The Tremor of the Second and of Wider Intervals. The tremulous movement of these intervals designates a number of states of mind considerably different from each other. And here again we have an instance of a principle widely influential in the expression of the passions; for these states, though set within the same general-frame of intonation, have their specific divisions marked by the conventional terms which describe them. The tremor of the second and of wider intervals, is employed for exultation, mirth, pride, haughtiness, sneer, derision, and contempt; and in effecting these expressions, the tittles may move through the simple rise or fall, or through the wave.

The Tremor of the Semitone. The tremulous movement through the semitone, on a tonic element, is a form of the crying-voice. Used in syllabic intonation, it implies a deeper distress than that, associated with the simple semitone; and expresses in a greater or less degree, the condition of suffering, grief, tenderness, and supplication; yet widely as they may differ from each other, they alike fall, when carried to excess, into the tremulous intonation; their difference being marked by the conventional phrase.

The Aspiration. The pure quality of the tonics and sub-

tonics, when partly obscured by its union with aspiration, denotes many and widely different states of mind; yet with the aid of the conventional signs, it can clearly express them all. It accompanies the force of vociferation; is the faint sign of secrecy; and is joined with energetic utterance, when this is not strained into the falsette. It also indicates earnestness, curiosity, surprise, and horror. On a former occasion, contempt, sneer, and scorn, were assigned to the wave, particularly in its unequal form. Yet even this does not carry the full measure of their expression, if not conjoined with aspiration: and further, the union of aspiration even with simple upward and downward wider intervals, may represent these several states of mind.

The Guttural Vibration. This is a harsh and grating vocal sign; and denotes all those states of mind classed under ill-humor; including dissatisfaction, peevishness, and discontent. But it likewise appears in the strained ferocity of rage, and revenge, and is the common sign to children and others of an emphatic rebuke. It also has an import of sneer, contempt, and scorn; all of which, under the same natural or vocal sign are distinguished by the conventional word or phrase.

Of the Emphatic Vocule. This is exclusively an indication of force, and in the final abrupt elements of particular words is the sign of anger and rage, and of vehemence in any passion. It is however of rare occurrence; and being almost needless in cultivated elocution, ought perhaps to be even more rare than it is.

The Broken Melody. The Current melody of Narrative style has been represented as a succession of diatonic intonations; yet employing occasionally, for sentimentive expression, a longer time, a fuller quantity, and a wider appropriate interval, both of concrete and of discrete pitch; and intersected by pauses, applied as often as the thought, or expression may require. Sometimes, particular states of mind overrule the occasions, and grammatical proprieties of pausing, thereby producing notable rests after very short phrases, and even after every word, without reference to the connections of syntax. I

use the term Broken-Melody, to signify the interruptions, sometimes produced by the excess of certain passions.

The effect of this function will be understood, by the physiological explanation of it.

In the section on the mechanism of the voice, two kinds of expiration, were described; one resembling the act of sighing, whereby all the breath is sent forth, in a *single* impulse of greater or less duration; within which, scarcely more than one or two words can be uttered with ease. The other is used in common speech. Within it, we are able to utter whole sentences, by a frugal use of the breath, in giving out small *portions* at a time, to successive syllables. Since the former manner of expression, seems to draw off all the contents of the lungs, it may be called the Exhausting-breath: and the latter, from its being *held back*, to be dealt out in such portions as syllables require, may be called, for want of a better name, the Holding-breath.

It was said formerly; an infant begins to speak in the exhausting-expiration. It occurs likewise when we are 'out of breath,' from exercise; and in the extreme debility of disease. Hence in these cases, there is often not more than one syllable heard in a single act of expiration. The breath of the tremulous movement of laughter and crying, is of this kind. The tremor does indeed create a slight difference here; but if the reader will for a moment make the experiment, he will feel; he quickly laughs and cries himself, so to speak, to the bottom of his breath; nor can he, without an inhaling pause, continue the tremulous function, for that extended time, of expiration, which is so easily effected on the breath of common speech. Young children, in violent crying, sometimes so exhaust the lungs, that there is a considerable pause between the ebb and flow of respiration, much to the alarm of inexperienced mothers.

This exhausting-breath, may be produced by a high degree of mental excitement. Deep distress involuntarily creates it, in the form of a sigh. Hence, in the excess of mental suffering, or bodily pain, the holding power is lost, and we speak in the exhausting-breath; with but one, or at most, two or three

words within a single act of expiration: and thus by repeated intersections of the inhaling pauses, the Broken-melody is produced. The case will be the same, should an excess of excitement blend the tremor of laughter or of crying, with the current of discourse; for by the exhausting power of these functions, the melody must be interrupted, through the frequent necessity for inspiration. It may be asked, why the breath cannot be rapidly recovered, as in the momentary rests of speech that are sometimes scarcely perceptible. The reason is this; In the holding-expiration of common discourse, all the breath is not discharged from the lungs; such a quantity only is gradually spent upon the words, as may be imperceptibly restored by an instant act of inspiration. But in speaking with the exhausting-expiration, there is an expulsion of nearly all the breath by an extreme contraction of the chest; while the subsequent act of re-filling the lungs requires a degree of expansion and a depth of draught, that cannot be imperceptibly performed, and that occupy the time of the remarkable pauses in the Broken-melody.

It is not necessary to speak of the phrases of intonation, employed in this peculiar melody. They may be of every species; though, from the many interruptions of the current, the relationships of the phrases are not so perceptible nor so important in practical effect, as in the more connected sequences of a common melody.

I have thus endeavored to open the way for a full and more precise description of the vocal signs of passion, and for a systematic arrangement of them, with the states of mind they severally express. They have been regarded as individuals, although not one is ever heard alone; and in some instances many are united in a single act of expression. Indeed, they are employed in every manner of compatible combination. Thus a feeble and a forcible sound cannot exist in the same impulse of utterance; yet either of these conditions may be conjoined

severally with all the forms of pitch, or quality, or time. No one interval of pitch can, during the same syllabic impulse, be another interval; but any interval of pitch, may as occasions require, be simultaneous in execution with any form of quality, time, or force. So in the wave, the intervals of pitch may be consecutive in all possible ways; and these ways, either in interval, or arrangement, may be conjoined with every use of the voice, not at variance with their definition.

By the use then of the comparatively limited number of vocal signs here enumerated, together with the assistant means of conventional language, the apparently infinite forms of expression in speech are produced. The preceding specification of these signs, and the numerical limitation of the terms of their nomenclature, at once afford an observer the means to survey, through the composure of a classifying reflection, the whole extent of this supposed infinity; and thereby, to change a vulgar, and distracting wonder at immensity, into an intelligent admiration of the obvious combinations and endless intermutable variety of a few distinguishable constituents.

The reader may now see why I have limited this work to the consideration of the forms of expression, in their separate state; or have regarded only a few of their combinations. To give an extended detail of their possible groups, would be beyond my design in setting forth the broad Philosophy of speech. Nor indeed is it necessary under a practical view; for having analytically resolved the apparent complexity of speech into its assignable constituents, we cannot be at a loss to synthetically combine them, when necessary, for every purpose of expression.

From a review of our history of the instinctive signs of the passions, and a reference to the limited amount of their modes and forms, compared with the unlimited variety of mental conditions with their combinations, to be expressed, we are struck with the disproportion between their respective numbers: while we learn, at the same time, how the deficiencies in the instinctive signs are supplied. For in the

First place. The same vocal sign is used for more than one state of mind: as in the numerous class, respectively denoted by the semitone, and by the downward intervals.

Second. Some of those states, generically represented by the same natural sign, have yet their specific difference marked by the artificial sign, or conventional language that describes them. Thus the downward octave expresses equally, command, and astonishment; their difference, under the same intonation, being signified by the imperative word, and by the phrase that declares the astonishment.

Third. A great number of the mental states have no instinctive or vocal sign, but depend, for their expression, altogether on descriptive language. Thus there are no vocal signs by which a speaker can inform us, even if he would, of his avarice, his vanity, or his remorse. They must be shown in personal action, or be confessed by his verbal declaration. There may indeed be resources enough, in the possible combinations of all the modes, forms, degrees, and varieties of the vocal signs, to furnish an expression for every thought and passion; but this estimate and classification having never yet been made, the subject must lay over, for an age of the Physical Philosophy of the mind, as well as of the voice.

Having throughout the preceding sections particularly described the constituents of speech, which in their various and respective uses, denote the mental states of thought and passion; I must offer a few remarks on the subject of that difficulty which a long habit of ignorance and error, in the old school of Elocution, may create in acquiring a practical command over the true and natural system of the voice. When the meaning of our terms for the states of mind, and for their corresponding vocal signs is understood, there will be no great hesitation in recognizing their exemplified distinctions, nor in acquiring a facility in executing them; and it will then be found, that the use of all the apparently novel modes and forms of the voice, in the manner proposed by our Scientific system, which has raised the alarm of difficulty, is only a return; after ages on ages of conventional theory and delusion; to the instinctive and truthful purpose and practice of what must have been the natural Archetype of Speech. For the developments of this volume have brought me to the conviction, that the sys-

tem of plain diatonic melody, as a ground for the expressive intervals, is the true ordination of the speaking voice: and a reference to the universal wisdom of Nature, even under the vicious habits of man, shows, that as in the benevolence of her final causes, she is prone to good and not to evil; so, to give a particular instance, the voice *is* prone, 'as the sparks fly upwards,' to this ordination for denoting the two leading conditions of the mind. Under this view, it would appear, that when the design of nature has not been perverted or overruled, we should occasionally find examples of greater or less accordance with her adjusted system: and I must say, in support of this inference, that although I have never found a Speaker, conforming in all points to our proposed rules; yet I have met with some instances, in which the natural ordination has so far prevailed, that its purposes have in a great measure been accomplished; and others, in which it has not been so much confounded or thwarted by corrupt example, as to prevent our scientific method, from developing the latent faculty of proper and elegant speech. I here refer to science, as universally, a true picture of the things and laws of nature; and, in our present case, as ~~a removal of~~ the influence of bad education and example, on the instinctive tendencies of the voice.

He who has a knowledge of the constituents of speech, and of their powers and uses, is the potential master of the science of Elocution; and he must then derive from his ear, his sense of propriety, and his taste, the means of actually applying it with success. When this is accomplished, it will be found that the performance of Scientific speech, is no more difficult to the Actor, than the performance of music is to thousands of little girls whenever they are taught it: and that with a proper notation of the vocal signs of the former, one will be as easily read and executed at sight as the other.

I have read somewhere, that the Ancients practiced what they called Silent Reading. It is possible, they meant, going over in auricular imagination, the forms of pitch, and of the other modes of the voice; for we know that this memorial or imaginative reading is practicable, and may be employed, both

for our own peculiar manner, when we are conscious of it, and for that of others, when we have the memorial power of silently imitating them. This is the process of the Mimic; for his memory of any peculiarity in the vocal signs of those he imitates, must silently precede his audible utterance of it. This faculty cannot however, be exercised to any intent of present or future pleasure or improvement, except with a precise knowledge and nomenclature of the vocal signs; for without these, there could be no exactness in the ideas of our own peculiarity, or that of others. But with our present analytic knowledge of the signs of thought and passion, and with a visible and conventional notation for these signs, we may distinctly perceive, study, correct, and improve our own speech, and that of others, both of past and present time, with the silent exercise of the imagination. We know that the perceptions of the several senses, are represented in the memory; that the images through the eye and the ear, are clearer and more readily excitable, than through the others; and that we may memorially think of any peculiarity in the voice. Now, in intonation, the different intervals; in force, the different stresses; in time, the different quantities; and the various qualities and pauses; when once perceived and named, have a comparative peculiarity, so strongly impressed on the memory, that we can think them, in its silent reading. Thus the process of the imagination with audible, is like its process with visible ideas. The painter has on his memory, the ocular image of a real, or of an invented subject; and lays on his tablet, the visible copy of his ideal lines and colors. The musical Composer has in his memory, impressions of all the constituents of song; and silently arranging them by his mind's ear, notes down his melody and harmony, for others either silently or audibly to read. There is no difference then, between the method in a silent reading of music, and that of a silent reading of speech. Indeed to me, from the less complex structure of its melody, the reading of speech is the easier of the two.

I have near me at this moment, the notations from scenes in *Hamlet*, and *Lear;* sent to me by one, who acquired

a full knowledge of the Scientific system, and its practical application, from an unassisted study of this volume; in like manner as the volume itself was written from the study of nature alone. Now whether these notations, and my opinions of them, are correct or otherwise, I can both silently and audibly read them; and thus prove to myself, and could illustrate to others, the truth and the practical application of the subject before us.

SECTION XLIX.

Of the Means of Instruction in Elocution.

I HAVE thus far endeavored to set before the reader, a copy of the all-perfect Design of Nature, in the construction of Speech. It is necessary, if we may still carry on the figure, to furnish at the same time, a 'Working plan,' to him who may wish to build up for himself, a delightful Home of Philosophy and taste, or a popular Temple of Fame, in Elocution.

If the reader is one of those, who from disappointment in higher hopes, have at last resolved to receive their Station in life, through the suffrages of ignorance; and who in their accomplishments are careless of rising above the discernment of their unthinking constituents, let him pass by this section. A little will serve his purposes; and the instinct of his ambition, without the wise designs of human assiduity, will enable him to be easily the file-leader of his herd. But if he believes in that fine induction of the Greeks, that 'good things are difficult;' if he sees the successful pretender, still restless and dissatisfied, in having made captives only of the ignorant; if he desires to work for

high and hard masters, and to take his ultimate repose by the side of their ever-during approbation, he may receive from the following pages, some assistance towards the accomplishment of his resolution to acquire the art of Reading-Well.

Can Elocution be taught? This question has heretofore been asked through ignorance. It shall in another age, or I mistake the prevailing power of science, be asked only through folly.

The sceptics on the subject of the practicability of teaching elocution, appear under three classes. To the First belong those, who knowing the ways of the voice have never been broadly and distinctly traced, believe they never can be reduced to assignable rules. This opinion is grounded on the idea that the expressive effects of speech proceed from some 'occult quality,' or metaphysical working of the 'spirit;' which however, is neither high nor low, loud nor soft; nor in short, any of the known and appreciable modes of vocal sound. They who thus overlook the due revelation, which Nature never withholds from the close and fervent observer, seem to have just such an idea of vocal expression, as poetical school-girls have of the smiles, and 'side-long glances' of their interesting young admirers; that they are not a palpable effect of the physical form of the face, in its state of rest, and in its various motions; but a kind of *immaterialism*, which darts from the eye and breathes from the lips; a 'soul,' as it were in the countenance, which is yet, in the words of the song, 'neither shape nor feature.'

The scepticism of the Second class promulgates the idea, that accomplishments in elocution are the result of certain indescribable powers of 'genius,' and that the happy possessor of them is the production of one of 'nature's moments of enthusiasm.' Such sleight of tongue, to hide the plain agency of natural causes, is not disdained by many who possess powers, sufficient to set them far above the stale-grown tricks for reputation. He who has the truth and modesty of a master in his art, knows that he is distinguished from the thousands who surround him, not more by a superiority over their vulgar notions on the subject of ambition, and the chances of success,

than by a singleness in purpose and zeal, and the accumulative power of a self-gathering docility: nor does he withhold instruction, in the fear of rivalship; since with justified confidence in a well-tried knowledge, he persuades himself, that if any useful purpose should make it necessary, he can afterwards, always keep pace with a competitor, and then surpass himself.

Those who constitute the Third class are too intelligent to believe in this mystical doctrine of the 'Inspiration of genius;' yet they hold, that the art of reading-well can be taught only by imitation. Elocution may indeed, too often, have satisfied its faith with the creed of Imitation; and thereupon, set-up its different Idols, for public worship. But when has the world, on a single subject of inquiry, ever found, in that faith or fiction which sees evidence in what is not to be seen alike by all, any other result than that of sophistical labor, without product, and illiberal quarrels, without end. Hence the vain conceit of forming a school or doctrine of Imitative Elocution: since the several partizans of different favorites, will never agree to raise any one individual, to examplary superiority. An example to be useful and permanent in art, must be set-up with the consent of all: and that consent can be drawn only from a common and accessible source of instruction and knowledge, not from individual or party admiration. It was therefore, under ignorance of there being a *common source* of knowledge in the few and classified constituents of speech, that such a multifarious, and versatile substitute as Imitation, for that Cynosure to every eye alike; the stedfast unity of Principles; was at first proposed. It is the design of this essay, to furnish from Nature, and not from variable examples of human authority, those describable truths of the art, on which all may begin their agreement; and by extending this consent, may at last raise an observative and universal school of Elocution.

I must here notice the objection, often made to teaching Elocution by systematic rules; that it will necessarily produce a formal, and affected, or as it is called without foundation, a theatric style of speech. This charge is made either by those who do not, in all cases, know the meaning and power of instructive principles,

which are indeed, only the exponents of a classified knowledge in the arts; or by those who have had the experience of some very loose and narrow rules for their own narrow and unsuccessful schemes.*

* An especial form, and the fullest force of this objection has lately been embodied into a so-called system of Elocution, logically woven out of common learning, and fair-faced reasonings, first published under the Article, *Rhetoric*, in the Encyclopedia Metropolitana; and subsequently under the name of a profound, as all logicians are thought to be, and accomplished Archbishop; thus adding an authority of high official and personal character, to the outspread influence, and confirmatory judgment of a sworn brotherhood of British Contributors, of the foremost reputed intelligence, learning, taste, and Scientific Rank, in the United Kingdom.

In one of our prefaces, we recorded the majesterial decision of the President of the American Philosophical society, that any analysis of the expression of the human voice is impossible. And I have now to quote from a high dignitary of the Church, the equally dogmatic declaration, that the employment of a successful analysis, far from leading to a proper, energetic, and elegant use of the voice, would entirely pervert and corrupt it. In the Fourth Part of his Rhetoric, the first chapter, and fourth section, he says: 'But there is one principle running through all their precepts,' (*the precepts of those who would teach elocution by precept,*) 'which being, according to my views, radically erroneous, must, if those views be correct, vitiate every system founded upon it. The principle I mean is, that in order to acquire the best style of Delivery, it is requisite to study analytically the emphases, tones, pauses, degrees of loudness, which give the proper effect to each passage that is well delivered; to frame *rules* founded on the observation of these; and then, in practice, deliberately and carefully to conform the utterance to these rules, so as to form a complete artificial system of Elocution.' (*Whether the writer had ever seen the 'Philosophy of the human voice,' does not appear; and the case is the stronger if he had not; for, had he read it through, the objection could not have been more directly pointed at its analysis and rules.*)

'That such a plan not only directs us into a circuitous and difficult path, towards an object which may be reached by a shorter and straighter, but also, in most instances, completely fails of that very object, and even produces, oftener than not, effects the very reverse of what it designed, is a doctrine for which it will be necessary to offer some reasons.'

Now, the good Prelate's reasons are employed, on the one hand, against an analytical method, which, from not quite comprehending it, he thinks would produce an Artificial manner of speech; and on the other, in favor of his notion of what he calls the Natural manner; not drawn, as it should be, from Nature, but founded on the following *un*founded remark, by Adam Smith; towards the close of his reflections on 'the Imitative Arts,' already referred-to at the end of our nineteenth section. 'Though in speaking, a person may show a very

This objection is grounded on the idea of some imaginary method, supposed to be free from this *analytic* formality, and *preceptive* affectation; and called, the 'Natural Manner.' But this manner having no describable standard of its own truth, propriety and taste, is vaguely referred to an 'occult' animal instinct, under that boastful term of human vanity, Prerogative 'Genius:' which, through its untrained and wayward ignorance, would, with an impudent claim to an inborn privilege, reject the wise and prevailing efforts of educated art. Yet instinct even when thus nominally dignified into 'Genius,' seems to be nothing more than the result of an organization prepared by nature to receive the impression of directive causes, which thereupon act necessarily, to excite the organic power, limited as it may be, and to exercise it to its end. As this organization of instinct begins to *work itself* into mind, the knowledge thereby acquired; for we are conscious of mind, only through knowledge; creates by slow degrees, another state of mind or another more complicated and effective organization, so to speak; on which the objects or facts of an art, act more broadly as directive causes, to excite the no less necessary and unerring purposes, and practical ends of science. Now the practical ends of Elocution, as an elegant art, are, to convey our thoughts, and passions, with truth, propriety, and taste, and consequently without the error and deformity of awkwardness, or affectation. When therefore, by analytic knowledge of the constituents of an art, principles; or classifications of its facts, for some effective purpose; are framed, these principles become, as it were, the *scientific instinct* of the new and more complicated organization of the mind, in its state of acquired knowledge: just as in its own way, the original and more simple organization of

agreeable tone of voice, yet if he seems to intend to show it; if he appears to listen to the sound of his own voice, and as it were to tune it into a pleasing modulation, he never fails to offend, as guilty of a most disagreeable affectation.'

It has been one of the objects of our work to answer reasoning by fact: and though we here notice the Prelate's adopted, and unsifted fancies, the serious argument against them, which *we* do not require, others will hereafter draw, for their satisfaction, from the demonstrative answer of Observation and Time.

nature, exercises its limited and merely animal instinct. And as this instinct, or call it 'genius,' of the Old Elocution produces what the objectors to the use of Analytic Rules, assume to be the propriety and grace of *its* 'Natural Manner;' so the regeneration of the mind, as we described it, to a new life of accumulated knowledge, has necessarily a tendency, in *its* scientific instinct, towards the *natural manner* of a more comprehensive, refined, and effective Elocution. It is then the limited *animal* instinct of the Old School, and *its* ignorance of the wide resources of the *scientific* instinct of the New with its analytic, more exact and exalted natural manner; that does really produce in itself the formality, and the theatric affectation, which it deprecates and blindly charges on a better system. For it must be borne in mind, that the important vocal Mode of Intonation, outlawed as it is from all inquiry, has with its power of expression, been heretofore employed, whether by the rule-rejectors, or the rule-adopters; for there is little difference in the event of their failures; only with the intonative, and limited resources of the brute.

It has been the oversight and misfortune of the Old school of Imitation, that even with the striking analogies of Rhetoric, Music, Painting and the Landscape, severally founded on the relations of these Arts, to capacities and principles in the human mind; they never perceived, though they obscurely used without perceiving, the equally elegant, and for human purposes, the more essential relations of the modes and forms of the voice, to the mental states of thought and passion; and thus remained deaf to the cries of sister-principles of propriety and taste, craving to be admitted into the Esthetic family, as the New-born art of Elocution.

From what is here said, we may offer three remarks on this objection to the use of Rules in the Art of Reading. First. An attempt to teach by rules, under a partial knowledge of the constituents of speech, could never in the old school, except by chance, have been elegantly right; and must have been often formally and affectedly wrong. Second. It was from the *want* of the Universal Rules of Speech, drawn from a full analysis

of its constituents, that led the old school, to conclude; there could *be* none. And it was this *want*, that led its followers, in groping after an indefinable excellence, whether natural or artificial, to fall unconsciously into their inherent formality and affectation; the real causes of which they had not a sufficient light of analysis and rule, to enable them to avoid. Third. The effect of our proposed system of analysis and principles for teaching the art of reading, and for insuring its freedom from formality and affectation, will be the same in every other art, whether useful or esthetic. In all, it is necessary to know what is to be done, and what means are to be thoughtfully employed, to do it well; to practice its rules, at *first* perhaps awkwardly, in *closely and slowly thinking of their application;* and thus by frequent repetition, to enable the act, so far to wean itself from the directive thought, as to become an *efficacious habit;* and finally, to use a full knowledge of the art, with almost the unconscious power of what we have metaphorically called a scientific instinct. The purely acquired human art of Swimming, unassisted by instinct, though learned with tedious effort; directed by earnest thought; and only mastered at last by careful attention to every imitative and embarrassing motion; is afterwards, from that attention fading into habit, successfully employed in danger; with the thought only of the shore to be reached, and the life to be saved: and in like manner, the purity, propriety, energy and elegance of rhetorical composition; which though slowly perceived, and only thoroughly learned, by close attention to their particulars and the rules that should govern them; are afterwards, without a consciousness of those particulars, applied in public oratory to the broad purposes of a still self-possessed and successful eloquence.

I have often been led to consider the opposite characters of propriety in the style of Composition, and of impropriety in the Vocal habits of speakers. Our Western World is overrun by itinerant lecturers, and ubiquitous speech-makers of every sort; the same in class with the Older Sophists; but without their careful Rhetoric, and the candid warning of their Name: yet however humble their subject-matter and their taste, the

most insignificant and illiterate so to call them, will often be as connected in their words and sentences as the orator of higher power and scholarship; while in their respective intonations, and other modes of the voice, they are sometimes both alike, no more than negatively agreeable and correct, and generally, in various degrees indistinct, affected, monotonous, outrageous, or false, to a cultivated ear.

Two reasons at least, may be assigned for this difference. One; that the crowd of the world is too often satisfied with a careless manner in its affairs; and as the greater part of what is called Oratory, compared with the permanent words and works of Wisdom, relates only to the events and opinions of the day; it is looked upon as unnecessary to waste attention on the voice; especially under the belief, that Nature spontaneously directs all that on this point may be required. This is exemplified by the many instances of deformed elocution, among the renowned dialectic speakers of the Senate, the Pulpit, and the Bar. Thus the vocal part of education, being considered as not essential, the Orator in his ambitious contentions, and fanatical delusions, thinks or finds, he does not require its assistance. Hence with a Slavery-agitator in the American Congress, and an Abolition-preacher about the streets, there is equally an ignorant disregard to the proper, and certainly to the elegant uses of the voice.

The other reason shows why speakers are equally correct, or nearly so, in the grammatical character of their discourse. For having by truth or sophistry, to convince or to persuade their hearers, it must be with a logical order of thought, however defective or false the intonation. To render their language comprehensible, they are obliged in childhood to learn the right sense of words; afterwards to acquire by book or imitation the proprieties of grammar, with the meaning of phrases and punctuation; and finally to follow examples of a proper arrangement of words and sentences. In this case the speaker is compelled to acknowledge his ignorance and his obligation to learn. And while neither the Speaker nor the Audience perceive a difference between the right and the wrong in the voice;

ignorance with both, being their defense against knowledge; neither thinks it necessary to learn, and the speaker at least, regards the power of properly using his voice as a natural gift, which would be forfeited by the interference of systematic instruction.

These appear to me to be two of the reasons that Parliamentary Burkes; and itinerant Fanatics with other Demagogues, follow the same rules of grammar and composition in their style; and follow no rule at all, in the corrupted instinct of their intonation.

These are our views of some of the objections, made against an attempt to teach the Esthetic uses of the voice, by systematic and communicable principles. We will not confer importance on them by special refutation. In so doing, we should only record some vain opinions of this age, which a future one need not know. At the present time, let us not be concerned if the history of the voice contained in this essay, and the Plan of instruction founded upon it, should be 'either stumbling-block or foolishness,' to the groping school of mystagogues and imitators.*

* In addition to the impossibility of proving to those, who in the present age pass for Philosophers and Thinking men, and who assert that Elocution cannot be taught by analysis and rule; it is no less hopeless to persuade those to learn, who, not quite so impenetrable as the former, only maintain; it would give no return for the trouble. Why should we labor, they ask, to acquire that, which when needed will be no more than the spontaneous result of understanding and passion; or to improve that which some visionary and interested reformer tells us, is not well done already?

This question is so broadly answered by the record of facts in this volume, that I shall here merely illustrate its erroneous suggestion, by comparing our humble subject of Elocution with the transcending subject of Government; the principles of which, equally with those of speech, every one thinks he sufficiently understands.

Unlike as these subjects may seem when thus presented together, they have through ages, each in its own misguided efforts, shown the same proportion of grave pretensions, of unfounded or ill-applied facts, of erudite discussions, of indefinite precept, of contradictory practice, and of deplorable failure in its boasted promises. Each has had a thousand different and contending schools; more than thousands of examples of individual authority; with schools, and authorities variously overthrowing one another, and neither able to furnish a

The preceding history furnishes materials, for raising elocution to the condition of a Regular Art, if not of a Science; and we must look to the comparisons, and conclusions of taste, for precepts to direct the use of these materials. Our history will not only afford the means for reducing the arbitrary fashion of the voice, to something like that method and rule, to which the other fine arts have been already brought, among their educated and reflecting votaries; but it opens a new field on the subject of instruction. All arts when reduced to their elements, have

general principle, or instance, for universal approbation: no speaker, whether by his 'Genius' or his 'Imitation' able to answer the accurate demands of the mind and ear: no sovereign Despot, or Democratic sovereign, able to satisfy the wishes and the wants of the subject or the citizen: and each from a similar cause. One has no uniform rule of expression, drawn from nature, for directing his speech; the other no uniform or consistent rule of Law, Morality, or Religion, to control his conduct. The speaker, ignorant of what is proper or elegant in the voice, falls into his 'natural manner,' and disputes himself into enmity with the 'natural manner' of another; the Governed, not finding what is wise and just, falls into the selfishness of his passions, and brings his difference with others to a civil war. The Statesman narrows-down the great problem, on the causes and cure of the anti-social vices of pride, vanity, avarice, ignorance and ambition, to the futile question of the comparative wisdom and the rights of the Many, and of the Few: just as the Elocutionist has narrowed the great scope of the vocal means and end in nature, by a paltry classification of the disciples of the Art, into those of 'Genius' and 'Imitation.'

But, in artful transformation, the Few in government through pride and wealth, assume the power of the Many: while the Many, by falsehood and fraud, assume the cunning of the Few. The many in government, are then made to believe, that man is incapable of any other idea, than that of being a slave to the Prime management of a Royal Minister, or to the Prime Knavery of a self-serving Demagogue. The Many in Elocution are made to believe, they can speak-well, only through the 'Inspiration of Identity,' or the 'natural manner' of the School. And thus bad readers, under the restrictive authority of the Old Elocution; and the miserable sufferers, under make-shift Monarchies and Republics, are alike led to comfort themselves, respectively in their bad taste, and unhappiness, by these similar questions of passive submission: Why should we raise the ire of the Old School, with trying to read by the new analysis? and why should we disturb a Government by trying to reform it? when the Masters of vocal instruction and Imperial and Mass-meeting legislators, themselves so incorrigible, cannot admit, that the art of Speech in one case, and of human happiness in the other, is not as perfect under the present order of things, as the purposes of knowledge and taste, and the rights of man can ever possibly require?

been recomposed into systematic schemes for teaching by the Primary School of those elements; and it now becomes us to try what may be the advantages, as to economy of time, and precision of means, in following an elementary plan, for communicating a knowledge of the power and uses of the voice.

Language was long ago resolved into its alphabetic elements, and its Parts of speech. Whereever that analysis is known, the art of grammar is with the best success, conducted upon the rudimental method. If then the *expressive* uses of the voice should be taught by a similar analysis, the advantage would be no less, than that resulting from the *alphabetic* and *grammatical* resolution. In this way we teach a child the elements and their combinations in speech: surely then, there is no reason why a clear perception of the varieties of stress, of time, and of intonation, and the power of consciously employing them in current utterance, should not be acquired in a similar elementary manner.

The art of reading-well consists in having all the constituents of speech, both alphabetic and expressive, under complete command; that they may be properly applied, for the impressive and elegant representation of every state of the mind. I shall not however in this section, consider the modes of the voice as expressive of thought or passion: but shall describe the means for providing the manageable material of speech, whenever thought or passion may require its use.

If I were a teacher of elocution, I would frame a didactic system of elementary exercises, similar to that which taught me, whatever the well-read critic may find to be new, in this work; and would assign to my pupil a task under the following heads:

Of Practice on the Alphabetic Elements. Notwithstanding we are all taught the alphabet, we are not taught the true elements of speech: I would therefore require the pupil, to exercise his voice on the elements, as they are sounded in a strict analysis of words. In the present school-system of the alphabet, many vowels have no peculiar symbol, and nearly all the consonants when separately pronounced, are heard as syllables,

not as elements. If *b* and *k* and *l*, be sounded as respectively heard in *b*-ay, and *k*-ing, and *l*-ove, that is, if we pause after these several initial sounds have escaped the organs, we have the real element, instead of the compounds *be*, *kay*, and *ell*, as they are universally taught: and the like is true of all the consonants.

Let the first lesson consist of a separate, an exact, and a repeated pronunciation of each of the thirty-five elements, thereby to insure a true and easy execution of their unmingled sounds: the pupil being careful to pronounce, not the alphabetic syllable of the schools, but the pure and indivisible vocal element; however unusual and uncouth that sound may in some cases, be to his ear. It may be asked; if a careful pronunciation of words, in which these elements, though combined with others, must still be heard, would not give the required exactness and facility? I believe it would not. When the elements are pronounced singly, they may receive an undivided energy of the organic effort, and therewith a clearness of sound, and a definite outline, that make a fine preparative for distinct and forcible pronunciation in the compounds of speech. And perhaps no one who has neglected this elementary practice, is able to effect the vocality of *b*, *d*, and *g*, with the force, fulness, and duration, required on occasions, for the higher powers and graces of elocution. The efficacy of this separate practice, in giving a command over the alphabetic sounds, is most remarkable in the *r*.

The element *r* is a modification of the vocality of the subtonics, and denotes two different articulations. One is made by a quiet application of the tongue to the roof of the mouth; the other by its quick percussion against that part. The *r* produced by the first organic position, differs very little from the short tonic *e*-rr, and may be called the Quiet *r*. That made by percussion, the Percussive *r*. The latter has a distinctness of character and body of sound, not possessed by the other; and if the metaphor can be appreciated, the parts concerned in its formation seem to have a firmer grasp of the breath. Yet this Percussive *r*, even with its vigor, and satisfactory fulness,

will be agreeable only when it consists of one, or at most, two or three strokes and rebounds of the tongue: for should it be a continued vibration, the effect will be offensively harsh, if not expressly designed for a rough or energetic utterance; but even this should be avoided. The perfect *r*, for the purposes of distinct and impressive speech, should consist of a single slap and retraction: and it *can* be made in this manner, by assiduous practice, on the solitary element.

Besides the difficulty of acquiring strength and accuracy in this separate pronunciation, certain combinations of the *r*, with other elements can be effected in an agreeable manner, only after long practice. A subtonic or atonic that employs the tongue in a certain position, will not readily unite with an element, requiring a quick remove of the tongue to another part of the mouth; even when the element is produced, as in the quiet *r*, by a simple pressure of the tongue; but the difficulty of transition is much increased, by the velocity necessary for the percussive *r*. Let us for instance, take the syllabic step from *d* to *r*, in the word *dread*. As the formation of *d*, requires the tip of the tongue to be applied to the upper foreteeth; should *r* be taken quietly, the confluence of these elements may be easily made, by retracting the tongue to the contiguous place for forming the *r*. When however we roughen the word by the percussive *r*, the tongue is brought down from the teeth, towards its bed, in a kind of drawing-off, for making thereby, a sudden impulse against the roof of the mouth; and it requires both effort and skill, to accomplish these successive movements with that quickness, which syllabic coalescence requires.

There is also considerable difficulty in uniting the percussive *r* with some of the tonics; and the cause is analogous to that above described.

When the percussive *r* is set *before* the tonics, the coalescence is easy, as in *rude*, *reed*; but it is not so when it *follows* certain of these elements. If the tonics are of long quantity, there is in some cases, only the slightest difficulty; as in *glare*, *war*, *far*, *peer*, *mire*, *our*, *your*. Should the short-tonics

e-rr, *e*-nd and *i*-n, and most of the other tonics when pronounced short, *precede* the percussive *r*, there will be the unpleasant effort of a hiatus, together with that peculiar effect of a union of tonic and aspiration, which forms one of the characteristics of speech in the natives of Ireland. This will be perceived, upon pronouncing the following words with the percussive *r*; *interpreter*, *world*, *irritate*, *intercourse*. The cause of the hiatus and of this inevitable Irishism appears in the following explanation.

The tonic sounds, though in greater part laryngeal, are in some cases modified by the agency of the tongue and lips. The tongue is thus employed in varying positions, from the deepest depression in its bed, till nearly in contact with the roof of the mouth. Its place in the utterance of *a*-we is the lowest; and the highest in *ee*-l, *e*-nd and *i*-n. If these short tonics *precede* the percussive *r*, there is a hiatus in the utterance, from a difficulty in making the percussion; and this changes the tonic into a semi-aspiration. When *a*-we precedes *r*, the tongue being in its bed is in the proper position for making the impulse, and thus the combination of this *a*-we with the *r*, is easily effected, and is free from aspiration, as in *aurelia* and *reward*.

In the case then, of the short tonics preceding the percussive *r*, it is necessary to bring down the tongue from its short-tonic position at the roof of the mouth, to its bed; to give it starting-way, so to speak, for gaining its percussive velocity. The aim to effect this in the quickest time, produces the hiatus or strained effort of pronunciation. Yet with every endeavor, there is still a perceptible interval between the change in the position of the tongue, from its short-tonic place down to its bed, and subsequently up to the roof of the mouth, the place of the percussive *r*. And as there is no cessation of vocality during the time of the change, the depression of the tongue, or some other cause, gives that vocality its aspirated character. This mingling of aspiration with the short tonic, and the percussive *r*, produces the disagreeable effect perceived in the utterance of these conjoined elements; nor can it be altogether

avoided, except by using the quiet *r*, where this effect would otherwise occur.

The difficulty of executing the *r*, under the circumstances above-mentioned will I fear, be insurmountable to those who are not all persuaded; the perfection of their accomplishments must at last be due to their own habits, their knowledge, and their industry. Those who know how necessarily a fruitful desire of improvement is the result of wise docility of mind and heartfelt resolution, have only to learn that it is within the capabilities of time and exertion. How long it may take to overcome the difficulties here alluded to, must depend on instinctive facility of utterance: nor need it be told to those who deserve instruction, and will have success. To such persons, it is enough that it may be done.

An exact pronunciation of the elements according to the rule of the day, is a matter of importance, not with reference alone to the law of fashion. It has a claim of greater dignity.

When ideas are to be communicated with precision and force, it should be by well-known words, not peculiar in sound, nor striking by length, nor by difficult utterance. There should be no remarkable contrast between them; no attractive and disturbing similarity; nor indeed anything in the language, to allure attention from the idea conveyed by it. A writer, who frequently employs uncommon words, except for technical instruction, never has vividness or strength of style. For the accomplishment of these objects, sounds should slip effectively into the mind, almost without the notice of the ear. And what is here said, on the distractions produced by novelty and peculiarity of words, applies equally to the pronunciation of alphabetic elements; since the least deviation from the assumed standard, converts the listener into a critic: and it is perhaps speaking within bounds to say, that for every miscalled element in discourse, ten succeeding words, if not more, are lost to the critical and reflective part of an audience. I have therefore recommended a long-continued practice on the separate elements; for acquiring that command over them, which not only contributes to the elegance of speech, but at the same time,

may help to remove all obscurity from the vocal picture of thought and passion.

Of Practice on the Time of Elements. Enough has been said in former pages, on the necessity of a full command over the time of utterance; for effecting the important purposes of elocution.

When a true pronunciation of the elements is acquired, the pupil should not, according to the usage of the primer, pass at once to their combinations. They are employed in speech under different degrees of duration; and an exercise of the voice, through these degrees, on individual elements, creates a habit of skilful management, not so well nor so easily acquired by practice on the common current of discourse. Let the pupil then consider the alphabetic elements as a kind of Time-table, on which he is to learn all their varieties of quantity. The power of giving well measured length to syllables is so rare among speakers, that I have been induced to draw especial attention to this elementary method of instruction.

Although a prolongation of the atonics is of little consequence; let the pupil reiterate his practice on the tonics and subtonics, until he finds himself possessed of such a command over them, that he may at will, give any quantity required in their syllabic combinations.

The elements *b*, *d*, and *g*, admitting of only a slight degree of quantity, through the prolongation of their feeble vocality, a strenuous practice on their individual sounds is necessary to render them applicable to the purposes of oratorical time.

When *r* is to be prolonged, and the rapid iteration would be inappropriate, the quiet form of the element should be employed; since the percussive *r*, made by a single stroke and rebound of the tongue, is necessarily short.

The element *s*, when alone and prolonged, is a sign of contempt. In syllabic combination it is offensive if much extended in quantity; while under its shortest time, it still performs its part in speech, and loses much of the character of the hiss. Let the pupil therefore practice the shortest quantity on this element, by abruptly terminating the breath, or by separating

the teeth at the moment its sound is heard; for this at once cuts it short.

Of Practice on the Vanishing Movement. The consideration of this subject should perhaps, have been united with the last: for an attempt to prolong the elements without reference to the equable concrete of speech, is very apt to produce the note of song. The difference between these two forms of intonation even on a single tonic, will be perceptible to an experimental ear, by keeping in mind at the moment of trial, the well known and peculiar effect both of speech and of song. Should the effort produce an equable concrete, it will not seem to be the beginning of a song. The pupil then, without confusing his ear by other particulars, should exercise his voice on the simple form of the radical and vanish, through all extendible elements. An unerring power in executing this function, however long the quantity may be, will always insure to speech, an entire exemption from the character of song.

In this elementary intonation of the equable concrete, attention should be paid to the structure of the vanish. The pupil must therefore endeavor to give it that delicate expiration which may render its limit almost imperceptible: for this is its proper form, except some purpose of expression should require a more obvious demarkation. We often lean the ear in delight, over this smooth breathing of sound into silence, by singers; and the master in elocution shall hereafter know, that one of those graces which he could never name, and even thought 'beyond the reach of art;' but which Art conjoined with Science, is now *ready to teach* him; consists in this attenuation and close of the syllabic impulse, here recommended as a lesson for a schoolboy.

Of Practice on Force. It is scarcely necessary to say how loudness of voice, or the forte, is to be acquired. It is not essential to our discipline, that the elements should be uttered separately with regard to force; since after the other constituents of expressive speech are brought under command, exercise on this mode may be effected during the current of discourse. Still the ends of instruction would be somewhat easier attained

by the elementary process in this particular. Few persons are aware of the influence that loud speaking or vociferation has on the quality of the voice. We have already learned; it is one of the means for acquiring the orotund. It takes the voice apparently, from its meager mincing about the lips, and transfers it, at least in semblance, to the back of the mouth, or to the throat. It imparts a grave fulness to its quality; and by creating a strength of organ, gives confidence to the speaker in his more forcible efforts; and an unhesitating facility in all the moderate exertions of speech.

Of Practice on Stress. Although the elementary exercise on force in a general sense, may not be required, I must urge its importance, in particular syllabic stress. There is a nicety in this matter, that will be definitely recognized, and consequently can become familiar, only through the deliberate practice and unembarrassed observation, afforded by trials on the separate elements.

It was said formerly, that radical stress is made with emphatic strength only on the tonics; still, an attempt to apply it to the subtonics is not to be entirely neglected. The full power of radical abruptness in the tonics is acquired, by opening the elements into utterance, with a sort of coughing explosion. The pupil cannot be too strongly urged to a careful practice, on this subject; that he may thereby acquire the elegant habit of giving abruptness, instantly and with moderated force. In this, its peculiar character as a mode of the voice is apparent, and its classification defensible: while it makes a clear and satisfactory impulse on the ear, without the hammering strokes of an uncultivated pronunciation. For this hammering is produced not only by the repetition or current of a sharp and loud radical stress, but by that stress being carried *into* the concrete, if not *through* it, on accented syllables of moderate quantity.

For the median stress or swell, no particular direction is required under this head. It is generally employed on the wave, and its practice may therefore be connected with exercise on pitch.

The vanishing stress may be practiced, by assuming in speech

something like the effort of hiccough, for the wider intervals of the scale; and something like sobbing, for the minor third and semitone. We do not recommend practice on the minor third, with reference to its allowable use in speech; but to render it so familiar to the ear, that it may be avoided as a fault. Elementary exercise on Compound stress, and the Loud Concrete, will give facility in the command of these forms of Force. Practice on Thorough stress, with a strict comparison of its effect, on long quantity, with the effect of the equable concrete, is here recommended, that the pupil may by his own knowledge, sense of propriety, and taste, rather than by any authority of mine, be guarded against this vocal sign of phlegmatic rudeness.

Of Practice on Pitch. The several scales used in speech, were described in the first section. The order of proximate intervals in the diatonic, and the skip of its wider transitions, must be learned from an instrument, or the voice. With a few days' attention to the effect of the various rising and falling movements, on the keys of a piano-forte, or in the voice of a master, a pupil who has the least musical ear, will be able to execute the same successions in his voice, and thus to recognize the concrete pitch, and change of radical, on elemental and syllabic utterance.

After this first lesson, let every interval of pitch, both by concrete movement and by radical change, be practiced on every tonic and subtonic element. The semitone is easily recognized in a plaintive intonation: and when exercised on all the elements will readily become obedient to the states of mind requiring its expression.

The effect of the simple and uncolored interval of the second must be negatively described by saying; it is not the semitone, with its plaintive character; nor the rising third, or fifth, or octave, also well known as the sign of interrogation; nor the downward movements of positive declaration and command; nor the wave, with its admiration, surprise, mockery and sneer. If then, in syllabic utterance, we produce none of these effects, we may conclude, we have passed through the simple second of

the diatonic melody. By practice on this interval, through all the tonics and subtonics, the pupil will acquire a command over the constituent of this plain intonation; nor will he be in danger of destroying its appropriate character by the whine of the semitone, the sharp inquisitiveness of the fifth or octave, or with the more offensive affectation of the wider forms of the wave.

The pupil will be able to recognize a downward interval, by familiarizing his ear to the effect of the last constituent of the triad of the cadence. This will teach him the character of the falling second; and by studiously repeating the tonic and subtonic elements in this movement, he will have nearly as clear a perception of the peculiarity of the interval, as of the sounds of the elements themselves. When prepared with this downward vanish, he may contrast it with the rising second, and thus become familiar with the audible character of each. Upon knowing the second, the wider falling intervals will be perceived by continuing the downward progress, till the intonation assumes the expression of command; the extent of the downward movement through a third, or fifth, or octave, being proportional to the less or greater degree of that expression. Let these wider intervals, be compared with those of a rising direction, and the difference between the intonation of a question, and a command, will thus be manifest.

When the pupil has gone through the elements, on the simple rising and falling intervals, let him turn to their combination, in the wave. Here his practice must be governed by his perception of the simple intervals which variously compose its different kinds. The wave of the second is of great importance, in the grave and dignified character of the diatonic melody. I cannot by direct description, bring it before the ear; but in giving prolonged quantity to indefinite syllables, if the effect of the upward or downward wider intervals is not recognized; nor the peculiar note of song; nor the marked impression of the wider waves; nor that of the plaintive semitone; it may be concluded, the voice is moving in the wave of the second.

Of Practice on Melody. One difficult point regarding into-

nation is the perception of the radical changes of the second, in the progression of the current melody. If the pupil has a musical ear, he may easily acquire the habit of varying the several phrases in the manner formerly proposed. Should he not have a nice perception of sound, nor ingenuity in experiment, he must learn the diatonic progression from the voice of a previously-instructed master.

Melody is a continuous function; practice under this head must therefore be made on successive syllables. The best method is to select a portion of discourse, to keep in mind the diatonic manner in which it should be read, and at the same time, to utter only the tonic element of each syllable; and thus by a sort of vocal short-hand, or *instant hackings* of a short cough, to go through this dotted outline as it were, of the melody. In this case, the ear not being embarrassed by the subtonics, the difference between rise and fall in radical pitch, will be more apparent, and consequently the power of avoiding monotony, and of mingling all the phrases in an agreeable variety, more easily attained.

Of Practice on the Cadence. The cadence is an important part of the melody of speech; and readers being therein liable to frequent and striking faults, the subject requires discriminative attention. Here particularly the elementary practice is to be employed; the pupil bearing in mind the different forms of intonation for terminating a sentence, and exercising his voice separately on one, two, or three elements or syllables, considered as a close.

By elementary practice on the various species of the cadence; command over their intonation will be exercised, with a consciousness and precision, never yet within even the Dreaming purpose of any ancient or modern system of Imitative discipline; for many of its purposes were only dreams. After the proper time devoted to the plan here recommended, the pupil will be provided with an ample fund for every variety in his periods; nor will he then find himself at the end of his sentence, with a syllable that seems to have got out-of-joint with its intonation.

Of Practice on the Tremor. The tremulous movement should

be practiced on individual elements. With a knowledge of its various forms, the pupil may correct himself in his task, and finally acquire the accuracy, so essential to this remarkable expression. And although the habit of laughing and crying does here furnish a wide field of practice, it is to be recollected; we laugh and cry instinctively, upon our own delight and suffering. When the tremulous expression is employed to affect an audience, governed in its taste; as it *may* come to pass hereafter, by the knowledge and principles we are here unfolding; it should be done, not only according to the dictates of Nature, and within the illuminated circle of her truth, but with that refinement, and finish of execution, which her incipient instinct may not have had the purpose to accomplish; though she may be ready to acknowledge their entire consistency with her prospective and progressive laws.

Of Practice on Quality of Voice. Quality is capable of improvement; and the practice in this case may be either on the elements, or on the current of discourse. Yet as quality is most perceptible on the tonic sound of a syllable, perhaps the elementary lesson is the best for instruction. In whatever way the improving exercise is conducted; by it, harshness of quality may be somewhat softened; a husky voice may be brought nearer to pure vocality; the piercing treble may be reduced in pitch; and the thin and meager voice indued with greater fulness and strength.

There is, however, a misconception on this subject, which may be noticed here.

The characteristic Qualities, or, as confounded with Pitch, and vaguely called, the distinguishing 'tones,' of the voice, are said to be unlimited, and like the face, peculiar to each individual. We do not indeed often forget or confound the known voices of individuals, however numerous they may be; a popular proof, that we all have an instinctive and discriminative ear, for the *things* of Speech, without having *names* for them. But the distinct recognition is here made upon *combinations* of the specific degrees, and forms of force, pitch, and time, rather than on the *single* mode of quality. Thus one speaker is char-

acterized by a constant use of the vanishing stress; another by that of the radical; one employs the interval of a third in the current melody, instead of a second; while some employ a long, and others a short quantity on every emphatic word. By a varied permutation of these features, a countless number of different, yet distinguishable faces, is given to the body of speech. And here, as a comment on the prevalent idea, that speech with its 'occult qualities,' is too subtle, immaterial, or, to use the Platonic 'slang' of the nineteenth century, too 'spiritual,' to be made a subject of physical science, or of art; let us remark, that all these faces, features, aye, and delicate expressions too, of speech are practically cognizable by common perception.

There are as many varieties of Quality, as of any one mode of the voice; and more than of some; the amount however, falls far short of the almost endless combinations of the various forms of the Modes with each other.

We may learn that the Quality of a voice is not always its distinguishable mark; by attending to the prolonged note of song; for this makes quality more obvious. In forming a judgment from a prolonged note, exclusive of any peculiarity of stress, time, or intonation, it is not easy to distinguish voices, which would widely differ when heard under the mingling modes of speech, through only a single sentence. Of the speaking voices of a thousand persons, each would be distinguishable, by its peculiar manner of using the various permuted forms of pitch, time, and stress. If the same voices were severally to be indicated by a single prolonged note of song, the differences in quality might be reduced to a few classes. There would be forte and piano voices heard among them, shrill and hoarse, clear, aspirated, harsh, full, meager, dull, and ringing: and to these a few others might be added. Yet even these would, in some cases, be distinguishable only by a cultivated ear; and of the whole thousand, above supposed, perhaps not more than twenty classes of vocal sound, as subjects of recognition could be found, to constitute twenty kinds of quality.

Of the orotund as a kind of voice, we spoke in a former sec-

tion; and there described the means by which the fulness, power, and grave quality of this voice may be attained. It may perhaps assist the reader in using the proper means for acquiring the orotund, to know, that the voice in this case, is apt to change into what we formerly called the basso-falsette; thus producing that 'double-lung' kind of speech, of mingled bass and treble.

Of Practice in Rapidity of Speech. Extreme rapidity of speech may be employed for acquiring command over the voice. The difficulty, of making transitions from one position of the organs of articulation to another, requires an exertion which tends to increase their strength and activity; and thus enables them to execute the usual time of speech, without hesitation. I would recommend the utmost possible precipitancy of utterance; taking care not to outrun the complete articulation of every element; and this makes it advisable to set the lesson on some discourse, long fixed in the memory, that no embarrasment may arise from the distracting effort of recollection.

There is not much advantage to be derived from elementary practice on Aspiration, the Emphatic vocule, and Guttural vibration. The exact and forcible execution of these functions, does not require the exclusive attention, directed by the rudimental system of practice; nor is anything to be effected thereby, that may not perhaps, for all practical and tasteful purposes, be accomplished in the current of discourse.

We have thus briefly enumerated the articulative, the thoughtive, and the expressive constituents of the whole assemblage of speech. The only question, here interesting is; whether we should aim to acquire a full power over these constituents, by exercising the voice on their combinations, in current discourse, or by separate and repeated practice on their individual forms.*

* Perhaps the analogy would be too remote, to draw an example of the elementary and synthetic method of instruction, from the gradual process of

It is needless to offer arguments in favor of an elementary-didactic system to those, who, from experience in acquiring

infant speech. But I cannot, while the subject is thus before me, avoid a few remarks, on what appears to be the order of that process.

Although we should reject every fictional date, and they are all fictional; for the origin of language; and every supposition of one or of many parts of the earth as well as of the manner, in which it did begin; still the succession in the instinctive efforts of present infant speech is freely open to investigation.

In a note to our section on Time, there is a passing question; Whether the abrupt elements were not prompted by sudden instinctive impulses, at that almost inconceivable event, the first beginning of speech. Since the date of our fourth edition in eighteen hundred and fifty-five, I have read in the Introduction to Mr. Charles Richardson's Etymological Dictionary, the clear exemplification of his idea of analytically tracing many of the full-formed words of cultivated language, to roots of a primary meaning in the individual elements: and notwithstanding the philological Ethnologist, and the writers on the Mind have not had the curiosity or time, to learn how far our history of the voice, might assist their researches, I will still endeavor to draw their attention, by applying some of the principles of nature to the present fashionable inquiry into the origin and language of man.

It is known, that in the full-established system of the vocal signs, the states of mind variously employ the modes of quality, force, time, abruptness and intonation; and that the first audible efforts of infant-expression are purely vowel sounds, under the forms of cry, scream, and of fainter vocalities called humming and cooing; together with a varied time, force, and intonation of these sounds, and even of their sudden break into abruptness. These vowel signs, as well as we observe, denote the first perception of pleasure or pain or of physical wants. So far then, these individual elements have a meaning, and are thus the real and simple roots of language, in the signs of infant sensation; for we cannot give the then state of mind the name of thought or passion. The consonants next follow, in the progress of speech; and still to found the origin of language in nature, there are certain instinctive muscular functions that prepare the vocal mechanism for the production of these elements. The early act of sucking strongly exercises the muscles that close and open the lips; and thus furnish the organic means, which with the accompaniment of vocality, or aspiration; already prepared by instinctive effort; produce in the former case, the elements B, M, and V, and in the latter, F, and P. In the same act of sucking, the application of the tongue to the palate, and to the upper and the lower gums, constitutes the mechanism, that with vocality, or with aspiration, severally forms G, K, D, T, N, R, *Th*-in, and *Th*-en.

The next instinctive-elemental and significant sign would perhaps be, the incipient tremor on the interval of the tone or second, or wider interval, for the expression of infantile satisfaction; and sobbing, with the tremor on the semitone for distress. Coughing would early give a command over abruptness, and prepare for the radical stress, and distinct articulation of perfect speech. We

the sciences, have formed for themselves economical and effective plans of study. Let all others be told; that one, and perhaps the only reason why elocutionists have never employed such a system, is, that they have overlooked the analytic means of inquiry into the subject of vocal expression; and have therefore wanted both the knowledge and nomenclature for an elementary method of instruction. There are too many proofs in science and art, of the success of this rudimental method, to allow us to suppose, the same means would not have been adopted in elocution, if they had been known to the master.

Not to cite instances from those graver studies which proceed by the synthetic steps of elementary principles; and with no intention to shame the 'genius' of an elocutionist and his grammar of imitation, let us go to the Ring, and see the *Science* of muscular attack and defence, an over-match for the best efforts of strength and passion, when undirected by gym-

do not assume that single consonants are at first, mental signs; nor afterwards, except in the expressive aspirations of *s*, and *h*; and as it would be stepping aside from the caution of philosophy to suppose, that in some infantile efforts they *may be* so, we leave this subject for those who think it deserves stricter investigation. The instinctive vowels with their intonations are the first signs of the pleasures, pains, and wants of the child: and observation teaches; they denote these perceptions, as certainly as they can be denoted by the full-formed words of conventional language.

There is a further addition to primary speech, when the consonants are accidentally combined with vowels, into the syllabic impulse; as in Ba, and Am, or reversely, Ab, and Ma. The sense of hearing then becomes observant: imitation follows, and monosyllabic language with its capacity for endless combination into words of varied extent begins.

It may therefore seem, that by Mr. Richardson's observations, the ultimate roots of languages are the significant elements. Under this view, the roots of all languages must have a common origin; thus displaying the unity of nature, not only in the prevalence of the same principles of articulation and of vocal expression, in every age and nation, as we have after close analysis, represented it; but in the *origin* of that articulation, and expression, in whatever part or parts of the earth; or in whatever age or ages it may once or oftener, have occurred. Should future observation confirm Mr. Richardson's view, and the few remarks we have added to it, it will be learned, that the five modes of the voice, which combine to make the vast variety of mature and expressive language; are found in limited use, to constitute what on like principle we may call the incipient expression of infant wants, and pleasure or pain.

nastic skill. The 'Fancy' have really made no slang-like or degrading application of the word. Science, as we usefully regard it, does no more than lay-down for art, those general principles, and efficacious rules which sagacity has drawn from observation and trial: and though it may not always ennoble the subject it touches, it does keep from it, that characteristic of brutality; the instinctive execution of what, in its causes and effects, is not understood by the agent. Yes, even the Pugilistic Art, low in purpose yet skilful as it is, has thus far, outstripped the philosophic efforts of Elocution; and claimed for its method and precepts, the justifiable name of Science. And believe me, reader; the *elementary* training in its positions and motions, carries not more superiority over the untaught arm, than the definite rules of elocution, founded on a knowledge of the constituents of the voice, will have over the best spontaneous achievements of passion.

Let me not be misunderstood on this point. Although I do not say, the method of instruction here proposed, can create the essential powers of a speaker; futurity will probably show, that some such system alone can direct, enlarge, and perfect them. 'Passion,' says a writer, 'knows more than art.' It may, indeed, in its own way, know more than the Old Elocutionary art; but the Art of *Science*, so to speak, in *its* own way, like prudence in human affairs, sometimes knows better than passion. A display of the passions in speech, is not always addressed to persons under the sympathetic influence of those passions. When it is, or when at moments, the speaker can raise that sympathy, and passion becomes the selfish party-spirit of the mind, all is right, however wrong, that passion does. When passion is no longer the slave either of words or will, and we are called upon to make some proper application of its *active idea*, without its waywardness and partizan excesses, such comparisons arise between our own active ideas, on occasions of excitement, and what we perceive in others, that we are obliged to call upon observation and taste for some educational rule, of *Things as they Should be;* to settle an uncertainty of opinion. Passion as we know it, is only the Enact-

ing of a certain character of *Ideas;* and being with none, except fools and madmen, an Outlaw of the Mind, is still amenable to its purposed and directive, though excited authority. We need not go far, for the true history of what is called the Natural Manner in Speech, thus prompted by spontaneous and uneducated passion; for passion is a wise instinct of nature, but is always perverted, if never improvingly taught. The everyday vulgar triumphs of popular eloquence, in which the demagogue, and the sectary, lead away an audience, eager to pursue the same selfish schemes of profit, or vanity, or fanatical delusion, are proof of what this oratorical sympathy is; and what a wild and artful passion alone can sometimes do, without the aid of truth, or reason, or honesty or taste: for in these as in other popular relations, the more an orator influences the passions of others, the more those passions make a slave of him.

We look for no more, from a well devised practical system of elocution, than we are every day receiving from established arts. All men speak and reason, in the common way, for these acts are as natural as passion; but the arts of grammar, rhetoric and algebra, teach us to do these things in the best manner. In short, doing them in the best manner is signified by the name of these arts.

The subject of elementary instruction may be otherwise regarded. The human muscles are, at the common call of exercise, obedient to the will. Now there is scarcely a boy of physical activity or enterprise, who on seeing a circus-rider, does not desire, in some way to imitate him; to catch and keep the centre of gravity through the varieties of balance and motion. Yet this will not prevent failure in his first attempts, however close the natural tie between his will and his muscles may be. For without trial, he knows imperfectly what is to be done; and even with that knowledge, is unable, without long practice, to effect it. Thus there are many persons, with both thought and passion, who have a free command of the voice, on the common occasions of life, who yet utterly fail, when they attempt to imitate the varied power of the habitual speaker.

When the voice is prepared by elementary practice, thoughts and passions find the confirmed and pliant means, ready to effect a satisfactory and elegant accomplishment of their purposes.

The organs of speech are capable of a certain range of exertion; and to fulfil all the demands of a finished elocution, they should be carried to the extent of that capability. Actors with both strong and delicate perceptions, and who earnestly express them in speech, are always approximating toward this power in the voice; and with no more than the assistance of a habitual exercise which enlarges their instinct, do in time, acquire a command over the forms and degrees of pitch, and stress, and time; without the Actor himself being at all aware of the *how*, and the *what*, of his vocal attainments, or having perhaps, one intelligent, or intelligible idea, of the ways, means, and effects of their application. The elementary method of instruction here proposed, being founded on the analysis of speech; at once points out to the Actor *what* is to be desired and attained; and *how* every vocal purpose of thought, and passion should be fulfiled.

It was not until long after the invention of the Bow for the gliding touch of chorded instruments, that its use was subjected to accurate attention. A few belonging to that class of mankind who through precise and enlarged observation, with its steady aim, find out for themselves, the best way to effect their object, may have exhibited rare instances of skill in its management. As soon however as inquiry has made something like an analysis of their dexterity, the master was able to point out to the pupil the muscular sleight of wrist and arm which its handling requires; their combined and successive motions; together with that full perception of the will as it seems, present in the muscle, which insures undeviating steadiness in every sweep, and gives the power of a sort of conscious spasm for the purpose of a momentary touch. When these points were ascertained, instruction began to adopt the economy of elementary rules; and confidence, rapidity, precision, smooth-

ness, and variety of execution, became common accomplishments in the art of Bowing.

When an attempt is made to teach an art, without commencing with its simple elements, combinations of elements pass with the pupil for the elements themselves, and holding them to be almost infinite, he abandons his hopeless task. An education by the method we here recommend, reverses this disheartening duty. It reduces the seeming infinity to computable numbers; and I have supposed; one of the first comments on the foregoing history may refer to the unexpected simplicity of means, employed to produce the unbounded permutations of speech. Nay, this essay itself will fare better than other similar efforts in science, if some of the perishing criticism of the day should not find good reason with itself, for overlooking the difficulty, of penetrating the mysterious thicket of speech, and of tracing its interwoven branches to their palpable roots, by being told how few and how accessible they are.

In our proposed method of instruction, we have in view the strictest propriety, and the highest finish of the voice. An ordinary and even vicious use of Speech, as we all know, may serve for Buying and Selling, either in the common course of Trade, or in Election-Frauds, and Legislative Bribery. When the powers and beauties of the voice are the subject of reflection and taste, it is necessary to employ the most comprehensive and precise means for its cultivation. It would be possible, even without regard to the alphabet, to teach a savage to read, by directing him, word by word, to follow a master. And thus it has been proposed to teach elocution, by a similar process of imitative instruction. But the attentive reader must now know with me, and others may know among themselves hereafter, that the analysis of words into their alphabetic elements, and the rudimental method of teaching instituted thereupon, do not give more facility, in the discriminations of the eye on a written page, than the means here proposed will afford to the student of elocution, who wishes to excel in all the useful and elegant purposes of speech. The master having now at command a knowledge of the vocal constituents, which already

foretell, and by future application will furnish a precise and universal system of music in speech; let him adopt that elementary method of instruction which has made another music familiar to the minds of children, and spread its refined and heart-felt pleasure throughout the civilized world.

To begin this elementary, and only successful method of teaching the otherwise unteachable esthetic art of speech; let the master and his pupil, or his whole school, meet at first, without their little text-books; the master having already the great Book of Nature by heart. Let the master then exemplify the five constituent modes of the voice; the formation of the musical scale, with the explanation of its divisions and uses; the four scales of speech; the concrete and discrete pitch in all its forms; the graceful gliding of the vanish, with the effect of the second and of other intervals. Let him make the pupil sensible of the difference of these intervals by separate and by compared utterance; of the peculiarities of a rising and of a falling movement; of the waves; of the diatonic, and the chromatic melodies; of the cadences; of the stresses; in short, making the lessons an exemplification of every constituent function of speech. Let the pupil practice all this when he retires; and on returning, let it not be to hear his master read, and vainly try to imitate him; but to repeat his elementary task, through all the available modes, forms, and varieties of the voice. When he is completely familiar with these rudiments, then and not before, let him begin to read.

Should high accomplishment in elocution be an object of ambition, the system of instruction offered in this section, will until a better method is proposed, furnish the easiest and shortest means for success.

After all that has been said, the best contrived scheme will be of little avail, without the utmost zeal and perseverance on the part of the learner. It is an impressive saying by an elegant genius of the Augustan age, who drew his maxim from the Greek Tragedy, and illustrated it by his own life and fame, that 'nothing is given to mortals without indefatigable labor;'

meaning; that works of surpassing merit, and supposed to proceed from a peculiar endowment by Heaven, are in reality, the product of hard and unremitting industry.

It is pitiable to witness the hopes and conceits of ambition, when unassisted by its required exertions. The art of reading-well is an accomplishment, that all desire to possess, many think they have already, and that a few set-about to acquire. These, believing their power is altogether in their 'Genius,' are, after a few lessons from an Elocutionist, disappointed at not becoming themselves at once masters of the art; and with the restless vanity of their belief, abandon the study, for some new subject of trial and failure. Such cases of infirmity result in part from the wavering character of the human Tribe; but they chiefly arise from defects in the usual course of instruction. Go to some, may we say all of our Colleges and Universities, and observe how the art of speaking, *is not* taught there. See a boy of but fifteen years, with no want of youthful diffidence, and not without a craving desire to learn; sent upon a Stage, pale and choking with apprehension; being forced into an attempt to do that, without instruction, which he came purposely to learn; and furnishing amusement to his class-mates, by a pardonable awkwardness, that should be punished, in the person of his pretending but neglectful preceptor, with little less than scourging. Then visit a Conservatorio of music; observe there, the elementary outset, the orderly task, the masterly discipline, the unwearied superintendence, and the incessant toil to reach the utmost accomplishment in the Singing-Voice; and afterwards do not be surprised that the pulpit, the senate, the bar, and the chair of medical professorship, are filled with such abominable drawlers, mouthers, mumblers, clutterers, squeakers, chanters, and mongers in monotony: nor that the schools of Singing are constantly sending abroad those great instances of vocal wonder, who triumph along the crowded resorts of the world; who contribute to the halls of fashion and wealth, their most refined source of gratification; who sometimes quell the pride of rank, by a momentary sensation

of envy; and who draw forth the admiration, and receive the crowning applause of the Prince and the Sage.*

* It is remarkable of the Science of the Voice, that the successful cultivation of the department of Song, through the profound and beautiful analysis of melody, and harmony, should never have extended the ambition of its inquiry and success, into the more important, and equally esthetic department of speech.

Having, after a long and active search, collected quite a library of good, bad, and indifferent works on elocution; and, with the exception of Mr. Steele, Mr. Odel, and Mr. Walker, finding them all, both ancient and modern, to be composed of the same common materials of the art, arranged and detailed with a varied ability: I had some curiosity to know the practical method of eminent Vocal Institutions. During my residence in Paris, through the winter of eighteen hundred and forty-five—six, I sought by every due effort, to obtain from direct, and personal observation, a knowledge of the instructive Course of Declamation employed in the Conservatorio. I learned however, through a friend of some influence in this matter, that by a general rule, admission could not be obtained.

Upon information derived from a Vocalist, at that time under tuition, for his appearance in the Opera; who described to me, the directive, and examplary means of the master, the imitative practice of the pupil, and the detailed routine of the task; I was led to conclude; they had no knowledge, out of the common way, on the construction, and intonative meaning, either of Declamation or Recitative; nor the *least idea* of a Philosophy of Speech, to throw the necessary light of explanation upon them: and that while the exclusion of visitors, might be no deprivation to the studious observer, the duties of the Institution would by this precaution, be saved from the vexatious intrusion of the tens of thousands idle, restless, and ennui'd Sojourners in the great Metropolis.

That the French, like the rest of the world, have not the least idea of a system of the voice, founded on the ordination of nature, and denoting the different states of mind in thought and passion, must appear from their Histrionic Elocution. If the Glory, Wisdom and taste of France, strangely concentered, as it is, in Paris, should ever acknowledge the possibility of there being any imperfection in its state; and cease to think, it has already reached 'the highest degree of civilization;' it will perhaps, perceive the peculiar and bombastic system of its intonation; and then attempt to correct it, by some other means, than that of the rule of its own exaggerated and habitual expression. The English, phlegmatic as they are supposed to be, are prone to employ an over-proportion of vivid constituents in that current which should be a plain diatonic melody. But the French, far exceeding them in this use of the wider intervals and waves, have no diatonic melody at all, in their oratorical and dramatic speech.

We have learned how rarely the plain and dignified forms of the second and its waves are heard under their proper use on the English stage; and that, with-

SECTION L.

Of the Rythmus of Speech.

In the section on Time, some allusion was made to the subject of Rythmus. I there endeavored to show the circumstances under which stress and time, or as they are otherwise called, accent and quantity, produce by their alternations the agreeable

out an adjusted intermingling of the expressive and the inexpressive constituents of speech, no Actor can attain tragic distinction, or long maintain it, with an audience of educated perception and taste. In this improper employment of wider intervals and waves, the English, from the construction of their Language, have less apology than the French, for the excesses of their intonation. It is well known, that the accentual character of the former consists in a forcible stress on certain syllables, with a feeble stress on others; the latter being more numerous; and the difference in degree, of the stresses being so fixed and remarkable, as to furnish a rythmus of accent or quantity for the construction of its Blank-verse: while it serves the further purpose of relieving the monotony of its rhyme, by the variety of a strong and attractive accent, successively falling on a different syllabic sound, and by the cesural pause, in the course of the line.

With the French language the case is different. It has indeed a perceptible variation, in the force of its accents, and the duration of its quantities; but not sufficiently marked, nor of such a systematic character, as to make an available prosodial meter. The French Epic and Dramatic lines, for they cannot be called prosodial measures, properly consist each of twelve syllables; though they have sometimes ten or eleven. Among them is occasionally found, a succession of accent and quantity resembling the various structures of English verse. There is an example of our anapestic measure, in the first Canto and second line of Voltaire's *Henriade*,

Et par droit de conquéte et par droit de naissance.

Allowing for the manner of the French, in prolonging their syllables, many like correspondencies to the usual English measures may be gathered from what they call their heroic rhyme.

But all such cases are accidental in French versification, and do not accord with the general character of its irregular succession: a succession, shocking to the English ear, and utterly without a flowing rythmus either as poetry or prose.

impressions of verse. I now offer a more formal account of this matter, with the design to speak of the Rythmus of prose; and to notice in as few words as possible, the original and practical

We pronounce the word *accommodation* with a strong accent on the second and fourth syllables, and a contrasted feeble one, on the third and fifth: whereas the French, with whom it has six syllables, as *ac-com-mo-da-ci-on*, make but a slight variation in the degree of stress among them. Hence, if the word be moderately caricatured by a full stress on every syllable, it will resemble French pronunciation. And in general, to mimic that pronunciation, in English words, it is only necessary to substitute *de*, for *th*; to give, to the English ear at least, an affected prolongation to certain syllables, and a like degree of accent on all. It may thus be perceived that the French language, in its accent and quantity, does not admit of Blank-verse; as no proper prosodial meter can be given to its lines. Under this condition, instead of altogether rejecting the vain attempt at measure, and employing plain but dignified prose, in their Epic and Dramatic composition; they endeavor to supply the want of a regular temporal and accentual rythmus, by the poor regularity of an equal number of syllables in each of their lines, and by terminating them with rhyme: and on this ground alone to raise the verbal structure of their poetry.

Now I would suggest, as a subject of future inquiry among the French, who; whenever they look at themselves, by the light of an analytic speech, will be the best judges in the case; whether this peculiar construction led to their use of the florid and exaggerated form of their Histrionic intonation: and whether, in the desire to withdraw the ear from the palling effect of the equal count of syllables; and to lessen the monotony of the rhymes, they did not purposely endeavor to produce, throughout the current, and particularly at the close of proximate lines, a contrast of striking intervals and waves; such as that of a rising interval, or indirect wave, at the end of one line, and a reverse movement on the next; without those intonations having the least regard to a natural propriety of expression. For we must remember, that the monotony of French rhyme, which under English law is not always canonical, and of its equal number of syllables, is not relievable by the attractive rythmus, of the English manner of accentual or temporal measure. And finally, whether by this attempt to avoid monotony, they did not substitute, that equally striking and more erroneous monotony, which is always produced by impressive intervals improperly applied.

Such is the view, which our 'Philosophy' of speech offers of the universal prevalence of the remarkable intonation in French Tragedy: a philosophy, drawn from the ordination of nature in the human voice, and that should make no allowance for national self-deception, and its self-solacing vanity. Be this view admissible or not, my observation ventures to affirm this excessive use of florid intervals, in all the French Tragedians I have heard, including an Actress of the day, whom the Critics of Paris, with unbounded eulogy, but without the least vocal discrimination, present to the world as the paragon

system of Mr. Steele, on the subject of accentuation and pause: this being among the first results, in modern times, of an inquiry into the philosophy of spoken language.

Speech would not be convenient for the interchange of thought and passion, if *every* syllable of every word were successively accented. For by this uniform accentuation, it would want that vocal light and shade, and that pronounced relief, required for a distinct picture of ideas; words, and consequently ideas, would not be easily distinguished from each other; and speech would be inconveniently slow. Whether this slowness would result from the hiatus, in passing from one syllable to another, each with a full radical upon it, we need not here inquire. It is enough to know, that if the following, or any other sentence be read with every syllable *accented*, the delay will be unavoidable.

The Right of suf–frage in a Re–pub–lic, will, through the suc–ces–sive Oli–gar–chy of weak and am–bi–tious Knaves, al–ways end in the Wrongs of the Peo–ple.

Now, although this political axiom, should be deliberately read as well as closely laid to heart; still, with an impressive accent on every syllable, the pronunciation of this eternal truth would far exceed in time, even what its solemn utterance deserves.* Thus, to the alternation of strong and weak accent,

of Tragic Art. I say nothing here, of gesture and other accompaniments of this vivid and false intonation: nor of Comedy and Vaudeville, which though employing a somewhat exaggerated form of colloquial speech are altogether most admirable.

Could I have had the opportunity of personally observing the method of teaching Declamation in the Conservatorio, I might have spoken with more fulness, and accuracy on this subject.

* Let us take another example, to be read with an accent on every syllable.

The dif–fer–ence be–tween the two great An–tag–o–nists a–mong nations, is this: In a Des–pot–ism, the gov–ern–ment preys up–on the peo–ple. In a De–moc–ra–cy, the peo–ple prey up–on the gov–ern–ment. The life–blood is drawn a–like by each. In one case by the Ea–gle; in the oth–er by the Rats.

with the variations of long and short quantity, is ascribable much of the power and beauty of speech.

This being the character of the accentual function, Mr. Steele, by an original view of the relations between accent, quantity, and pause, made a division of the line of speech, analagous to that of the Bars of musical notation. These may be called Accentual Sections. We will attempt to explain part of the system of Mr. Steele, by the following sentence; using italics in place of his symbol for the accented syllable; and numbering the sections, merely for reference.

1 2 3 4 5 6
] In the | *sec*——ond | *cent*—u-ry |] of the | *christ*———ian | *e*——ra |
7 8 9 10 11 12
] the | *em*——pire of | *Rome* |] com-pre | *hend*—-ed the | *fair*——est |
13 14 15 16 17 18
part of the | *earth*] |] and the | *most*] | *civ*——i-lized | *por*——tion |
19 20
] of man | *kind.* |

Mr. Steele first assumes the time of the several bars to be equal, like that of the bars in music; the term bar, meaning, not the vertical lines, but the space between them. He next subdivides a sentence into bars, each of equal time; that time consisting, either altogether of verbal sound, or of a verbal sound and of a silent time or pause. Supposing then a bar, or accentual section, to contain, in its verbal time, one, and never more than one, accented syllable, or heavy *Poize*, as he calls it; and one or more unaccented, which he calls the light *Poize;* the beginning of the bar is always occupied by the heavy accent, and the end by the light, or in their absence, by a respectively equivalent silent time or pause. In the first bar of the above example, there is no heavy accent, for the sentence begins with two light syllables, but its time is indicated by the symbol of a silent pause: while the two light are set at the end of the accentual section. The word *second*, in the next bar, has a heavy syllable followed by a light one, and thus makes a full and audible time. In the third bar, the word *century* has a heavy, followed by two light syllables. The fourth has the same time in syllable and pause, as the first. The fifth and

sixth are of the same construction as the second. The seventh has one light accent, and a pause in place of the heavy. The eighth is like the third. The ninth, and twentieth, have each one heavy accent; for each syllable being a prolongable quantity, the time may be extended to an equality with that of the other bars. The fourteenth and the sixteenth has each, like the last-named, a heavy; but wanting the light, its time is supplied by a pause: since the short quantity of these words, does not allow their prolongation to the full time of a bar. The other bars are only respectively, repetitions of those already described. If we suppose so many syllables within a bar, as to require an improper precipitancy of utterance, in order to make the time of the sections equal, it becomes necessary to add a new bar, for the redundant light syllables, and to set them at the end of the new bar, and the symbol of a pause, at the beginning, in place of the heavy or accented syllable. Thus in the example, we might put, | *century of the* | into one section; but when the sentence is read deliberately, this section is too long. It is better ordered in the example, by a subdivision, and by a pause in the place of an accented syllable. With this general explanation, the reader is referred to Mr. Steele's work, for a more particular account of the system. Perhaps I have not properly marked the bars of this sentence. My purpose however, being only to illustrate; others may with an ear of taste, improve the reading for themselves. Yet it is worthy of remark, that if this sentence is read without its linear divisions; the voice of a good reader is disposed to make its pauses in those very places, and of that duration, visibly indicated by the vertical lines, placed before the accented syllable; and by the symbols of pauses, both in the light and heavy parts of the bar. Thus showing the instinct of the voice; with the powers of analysis, and the originality of the author.

It will perhaps be asked here; What is the meaning of these divisions? And what useful purpose they serve in instruction?

All works on elocution before the time of Mr. Steele, recommend the accurate accentuation of words, and a strict attention to

their separation at the proper places for pausing. And although Mr. Sheridan has given particular cases of notation for rhetorical emphasis, and for pause, he has proposed no broad rule, to direct a pupil on these points, as Mr. Steele has done, in his simple divisions by bars placed before the heavy accent. The importance of the subject in our early schools, may be learned from the manner in which children begin to read; for their hesitating utterance, and their close attention to the single word, lead them to lay an equal stress on every syllable, or at least on every word. This habit continues a long time after the eye has acquired a facility in following up discourse; and in some cases infects pronunciation throughout subsequent life: as it is not till the tongue goes tripping, or rather halting, with its firm and its tender step on words, that the ear becomes sensible of the use and beauty of accent. Mr. Steele's notation having a symbol for the degrees of stress, here marked by an italic syllable, presents a visible analogy to the light and heavy impression, and furnishes a child with the picture of his lesson on accent, and with a monitor to his ear. I do not say; this object would not be attained in a degree, by employing the common mark of stress on all accented syllables: yet even this is never done; and if it were, it would not have the generality of a precept, nor be as definite for elementary instruction, as the conspicuous division by bars; nor would it include the indication of pause, together with other points embraced by Mr. Steele's system.

One of the objects of a scientific institute is, to point out what is necessary in an art, even though it should not be able to direct the exact manner of executing it; and perhaps no one who has looked into Mr. Steele's system of notation will hesitate to acknowledge; it has set the subjects of accentuation and pause in an entirely new light before him.

This notation is founded on a knowledge of the conventional accents of English words, and though it would not indeed inform a child what syllables are to be accented or emphatic; and not always, where the pauses are to be placed; it will enable a master, who knows how to order all these things in speech,

to furnish his scholar with a visible illustration of his task, and a rule for subsequent use. If a boy is taught by this method, he acquires a habit of attention to the subjects of accentuation and pause, that may be readily applied, without the notation, in ordinary discourse.

I have gladly embraced an opportunity to notice the labors of Mr. Steele; who was among the first to shriek-out at the incubus of ancient prosody, which had crouched so close on the bosom of his own, and of every modern language. His work is observative, though neither full nor systematic; and his contradistinction of what he calls Poize, from the effect of quantity and stress, appears to me to be altogether notional and cloudy. Notwithstanding his philosophic turn for really *hearing* speech, he seems, on the subject of his light and heavy Poize, to have fallen into an abstraction, almost within the doctrine of 'Occult causes.' Still, I have taken this short and perhaps unsatisfactory view of a part of his essay, as prefatory to the few following remarks on the subject of rythmus.*

The Rythmus of language is produced by a certain order of accent, quantity, and pause. Or in other words, a certain succession of syllables, having different degrees of stress, or of quantity; and this succession being divided into portions by pauses, constitutes the agreeable impression of the current of speech, called Rythmus. There are however, perceptible relations, between the various sounds of the elements which have, in prose, a faint and irregular resemblance to *rhyme;* and which when joined with rythmus, serves to extend and to lighten its esthetic character. These relations open a new field of rhetorical inquiry, with enlarged and varied views of the ways and means of a delicate kind of comparison of the similarity of some elemental sounds, and of the contrast in the difference of others; which cannot have escaped the notice of a cultivated ear; and which may have been instinctively observed,

* Mr. Steele first published his views, under the title cited in the introduction to this essay. A few years afterwards he gave a second edition of his work, with the title of 'Prosodia Rationalis.' This last has very little addition to the former print.

and practiced, in Greek and Roman Elocution, yet never described and reduced to system. And though I may not be here understood by every reader; there are some perhaps, who may follow-up this hint on the subject of those graceful accompaniments of rythmus, which I am not at this time prepared to pursue.

There are two methods of applying the alternate force and remission of stress, and the variations of quantity, in the construction of rythmus. One proceeds by a regular repetition of the same order of impressions as in Versification. The other, as in Prose, has no formal arrangement of its strong and weak, or its long and short syllables. The system of the order of syllables in verse constitutes what is called Prosody. This subject having been ably treated by authors, and being beyond the design of this essay, we here pass it by, with the remark, that if English prosodists would listen to their own language, when they undertake to regulate it, and would scrutinize what the older grammarians have said upon the subject of Time; which, there are some reasons for believing, they themselves did not thoroughly understand; their science would be more intelligible, and their rules of practice more useful to the student.

Though the broad distinction between prose and verse consists in the more irregular sequence of accent and quantity in the former: still they seem to compromise their differences to a certain degree, in their respective attempts at excellence. For the best poetic rythmus is that which admits occasional, and well-ordered deviations from the current of accentuation; these deviations however, not continuing long enough to destroy the general character of regularity; the order returning before the ear has forgotten its previous impression. Prose, on the other hand, is constantly showing the beginning of a regular rythmus: but before any series of accent or quantity has time to impress the ear with its method, the cross-purpose of a new succession destroys the order of incipient versification.

The sources of variety, beauty, and force, in rythmus may be learned from the following general view of its construction.

In ordinary pronunciation there may be several successive monosyllabic-words marked by the abrupt accent; the abruptness necessarily producing a momentary pause between them: or there may be an accented syllable followed by one or more, and not exceeding five unaccented; the average proportion being about one accented syllable to two or three unaccented. Hence it appears that the divisions, included between the vertical lines of Mr. Steele's notation, called here, accentual sections, may consist of from one to five syllables, and with peculiar arrangement, and care in pronunciation, perhaps of six. Consequently, if a rythmus were formed on the function of accent alone, a series of these differently constituted sections, would furnish the ground-work for considerable variety. Thus in the above example, the sections consist of from one to five syllables, for the third and fourth may be thrown together by omitting the bar and the pause, without at all obscuring the sense; and these sections being arranged in varied succession, is one of the causes of the agreeable rythmus of that sentence.

Perhaps the reader will now admit that the ear is as strongly attracted by quantity as by stress. When, therefore, these two functions are combined, the means of variety are multiplied. In the following sentence, slightly altered from Gibbon, I have marked in italics those syllables which make an impression by their quantity, and thus add dignity to the varied accentual rythmus.

The masters of the *fairest* and most wealthy climates of the *globe*, *turn'd* with contempt from *gloomy hills*, *assail'd* by the wintery tempest, from lakes con*ceal'd* in mist, and from *cold* and *lonely* heaths, over which the *deer* of the forest were chased by a troop of naked bar*ba*rians.

Besides the variety and impressiveness thus arising from stress and quantity, the rythmic effect may be further diversified by including one or more accentual sections within the boundary of pauses. If the useful economy of the term, may be allowed, let us call the portions of discourse so formed, Pausal sections. They may consist of a single word; while the

structure of style, and ease of utterance, rarely admit of their containing more than twenty syllables. In the following example the pausal sections are included between the upright lines, that the order and variety of the succession may be surveyed by the eye. The lines designate only the place of the pause in clear and impressive reading, without denoting its several durations.

It is gone | that sensibility of principle | that chastity of honor | which felt a stain | like a wound | which inspired courage | whilst it mitigated ferocity | which ennobled whatever it touched | and under which | vice itself | lost | half its evil | by losing all its grossness. | *

The agreeable effect of variety in the pausal sections will perhaps be more conspicuous, by contrasting it with the monotony of the antithetic style. The following sentence exhibits, not the art, but the artifice of rhetorical construction.

When I took the first survey of my undertaking | I found our speech | copious | without order | and energetic | without rules | wherever I turned my view | there was perplexity | to be disentangled | and confusion to be regulated | choice was to be made | out of boundless variety | without any established principle of selection | adulterations were to be detected | without any settled test of purity | and modes of expression | to be rejected or received | without the suffrages of any writers of classical reputation | or acknowledged authority. |

Such measured divisions used occasionally may give variety to discourse; but as a characteristic of style, they become tiresome to the ear; and aiming to be forcible merely by verbal contrasts, often weaken the more important force of thought. There seems too, to be a want of dignity in this kind of rythmus; and those who affect it, scarcely perceive how nearly they approach to the principle of the ludicrous: for when its features are slightly surcharged by caricature, it really becomes

* The manner in which *lost*, here forms by itself, a pausal section, is exemplified in Mr. Steele's method of notation: | *Vice* it | *self*] | *lost*] | *half* its | *e* vil. | A good reader would pronounce this clause, with emphasis on *lost*, and a pause before and after it: thus according with Mr. Steele's principles of Accentual division.

so. The principle is that of a resemblance in sound, with a difference in sense. The similarity in the number of words, together with the like places of their accents, and the equal count of syllables, under which it has sometimes been the fashion, to set-forth the strongest antithesis in thought or passion, has not exactly the contrasted imagery of a pun, but it reminds me of it.

The monotonous effect of a series of similar pausal sections, is conspicuous in the following example from the poems of Ossian. It is however, fair to remark, that as the extract has only two trisyllabic words, and not one polysyllable, this peculiarity must be taken into account, with the other defects of its composition.

And is the son of Semo fallen? | mournful are Tura's walls. | Sorrow dwells at Dunscai. | Thy spouse is left alone in her youth. | The son of thy love is alone! | He shall come to Bragela, | and ask why she weeps? | He shall lift his eyes to the wall, | and see his father's sword. | Whose sword is that? | he will say. | The soul of his mother is sad. | Who is that, | like the hart of the desert, | in the murmur of his course? | His eyes look wildly round | in search of his friend. | Conal | son of Colgar | where hast thou been | when the mighty fell? | Did the seas of Cogorma roll round thee? | Was the wind of the south in thy sails? | The mighty have fallen in battle, | and thou wast not there. | Let none tell it in Selma, | nor in Morven's woody land. | Fingal will be sad, | and the sons of the desert | mourn.

The pausal sections are nearly all of equal length, and this cause, together with the frequent occurrence of the cadence, produces the wearisome character of its very common language, for it does not deserve the name of rythmus. Doctor Johnson once said, there were many men, and women, and children in Britain, who could write such poems as those ascribed to Ossian. I have too many agreeable and grateful recollections of Scotland, to quarrel with her partiality, if she has any, on this point: but surely, there is not a Roscius who can read them. We have indeed a vast fund for variety, in the constituents of speech; but we may doubt their sufficiency to meet the demands of this composition, without transgressing the rules of a just and expressive intonation. In short the passage, like many

others by better poets, cannot be read with satisfaction, before the judgment of a discerning ear.

Let us compare the preceding extract, with the first few lines of Burke's episode on the Queen of France; which in elegance, variety, and impressiveness of rythmus, and exclusive of some hyperbole, and rhetorical ostentation, is not surpassed in the English language.

That both the accentual and the pausal sections may be graphically made, they are here presented under Mr. Steele's notation, omitting the symbols for the light and heavy accent.

7 It is | now | sixteen or | seventeen | years | 7 since I | saw the queen of | France, 7 | then the | Dauphiness, | 7 at Ver | sailles: | 7 7 | 7 and | surely | never | lighted on this | orb, | 7 which she | hardly | seemed to | touch, 7 | 7 a | more de | lightful | vision. | 7 7 | 7 7 | 7 I | saw her | just a | bove the ho | rizon, | 7 7 | decorating and | cheering | 7 the | elevated | sphere | 7 she | just be | gan to | move in: | 7 7 | glittering | 7 like the | morning | star; | 7 7 | full of | life, 7 | 7 and | splendor, | 7 and | joy. |

Oh! | what a | revo | lution! | 7 7 | 7 and | what a | heart 7 | must I | have, | 7 to con | template | 7 with | out e | motion, | that 7 | 7 ele | vation | 7 and | that 7 | fall. |

The agreeable effect of this rythmus may be traced to the following causes.

First. The alphabetic elements are varied throughout: and except the similarity of sound in *teen* and *Queen*, and in the words *light*ed and de*light*ful, *cheer*ing and *sphere*, they do not press upon each other.

Second. The words have from one to four syllables; and these are finely alternated with each other. The accentual sections vary from one to five syllables in extent.

Third. The Pausal sections consist of from two syllables to ten; and their different lengths are intermingled in succession.

Fourth. The effect is still further varied, by an occasional coincidence of the temporal accent with that of stress: and the dignity and force of the phraseology is hightened, by the occurrence of these long syllabic quantities, at the several pauses: as in the words; *years*, Ver*sailles*, *orb*, ho*rizon*, *sphere*, *move*, *star*, *joy*, and *fall*.

Fifth. The order of the rythmus has just enough regularity to produce the smooth effect of verse, without allowing the reader to anticipate a systematic prosodial-measure.

The only exception to be made to the commendation of this extract, is produced by the consecutive accents at its termination. A cadence, with its last two syllables strongly accented, if not designed for some extraordinary case of expression, or for variety in a series of short sentences, or if its harshness is not modified by some long-drawn intonation on an indefinite quantity, is always, to me at least, both awkward and unmanageable.

Dionysius of Halicarnasus, in a summary of the constituents of an elegant Elocution, quoted in a note to our seventh section, describes Rythmus, as supporting or 'sustaining the voice;' and the metaphor is just. For a well-marked arrangement of the varying stress and quantity of syllables, does sustain the voice, by keeping it from that careless staggering of speech, if I may so call it, and from that running of words against each other, which by crossing, and arresting the easy step of language, confuses and thwarts the expectation of both the ear and the mind. The Ancients, with whom Writing was an Esthetic Art, considered; that without rythmus, there could be no grace and dignity of style, whether in its lighter or its graver construction: and hence, at the earliest period, Poetry in embodying the mental perceptions of beauty and of grandeur, assumed to itself a corresponding expression, on the flowing and graceful measure of Verse. All this rare work however, was done by those, who if they did not, from the patience and thought with which they wrote, always beg their bread, did very often little more than earn it. Too many, who now use the hasty and profitable tongue and pen, have not time to measure for the ear and intellect, what they manufacture for sale. The regular order of Metre, that can be counted on the fingers, may for common purposes, seem to require but little instruction. The Rythmus of Prose, must be studied by the rules of an energetic variety, as the Ancients studied it. It is therefore, at present, neglected: And we are not without Cri-

tics, of such indolent or untunable ear, as to imagine; we ought to write, even in the brief and simple words of scientific description, with the disjointed plainness of common speech; and that to satisfy a cultivated taste and reflection, by the varied accentual forces of a flowing rythmus, is to be pedantic, and pompous: as the old Elocutionists say, that to read by the principles and rules of analytic knowledge, is to be Theatric, affected, and formal.

The preceding examples of rythmus illustrate its structure and effects in prose composition of elevated character. But there is no saying to what inferior level of popular idiom, language may descend with dignified safety, when supported by the confident wings of a smooth, gliding, and varied rythmus; and the upholding energy of thought and passion.

From the pen of a person of fine rythmic perception, even a letter of business, with its enumeration of particulars, may flow with graceful variety, and terminate with decisive satisfaction to the ear; for the Greek idea; of rythmus sustaining the voice in discourse, applies not more to maintaining a rhetorical dignity, than to preserving common language from a loose and unmeasured rudeness.

It is unnecessary to go into a further detail on the subject of rythmus. Much might be said in illustration of its powers and beauties, as existing both in the current of discourse and in the conspicuous place of the pause. But we leave this to the Rhetoricians.

SECTION LI.

Of the Faults of Readers.

It is a prevailing opinion, that persons who speak their own states of mind, in social intercourse, always speak properly; and that transferring this 'natural manner' as it is called, to formal reading, must insure this required natural-propriety.

This idea has arisen from ignorance of the functions which constitute the beauties and deformities of speech. Without a knowledge of causes and effects, on these points, teachers have been obliged to refer to the spontaneous efforts of the voice, as the only assistant means of instruction. Setting aside here, what we might insist on, that no one should pretend to say, what the right or natural manner is, before he knows the principles that make it so; we will admit that the natural manner, or any body's manner, or rather no manner at all, from our being accustomed to it, and having, it may be, a fellow-feeling with its faults, is less exceptionable than the first attempts of the pupil in reading; still the faults of ordinary conversation are similar to those of reading, though they are less apparent. Perhaps the common opinion is grounded on a belief, that a just execution must necessarily follow a full perception of the thought, and passion of discourse; for these are supposed to accompany colloquial speech. No one indeed can read correctly or with elegance, if he does not both understand and 'feel,' as it is called, what he utters; but these are not exclusively the means of success.

There must be knowledge, derived from peeping behind the curtain of actual vocal deformity still hanging before the just and beautiful laws of speech; and there must be an organic faculty, well prepared in the school of those laws, for the representation of thought and passion. Were it certain; this pretended natural manner truly represents the proper system of

vocal expression, we would no more require an art of elocution, than an Art of Breathing: and the whole world, in Reading and Speaking, as in the act of respiration, would always accomplish its purposes, with a like instinctive perfection. Yet far from uniformity, there are wide and innumerable differences, in what now with individuals and schools, pass for the proprieties, as well as in what are the acknowledged faults of speech. The Elocutionist's natural manner is not therefore, the original ordination of the voice. It would seem, that in the early and unknown history of progressive man, he must, from the perversity attendant on his ignorance, have learned to think, speak, Act, Govern, and to be Governed viciously, before he had learned to think, speak, act, govern, and to be governed wisely and well. Man's whole executive purposes are directed by his thoughts and passions; the same agents that direct his speech: and, far as history, and well grounded conclusions inform us, the just designs of nature, in his moral, his political, and his vocal condition, were found to be already crossed, or perverted, when he first began to look into her laws, and to turn an eye of philosophic inquiry and comparison, on himself.

The self-prompted efforts of speech do indeed, exhibit in some instances, proprieties of emphasis and intonation; but these proprieties, like every purposed act without its rule, being but the occasional result of a narrow design, cannot have a generality necessary for a directive system of elocution; and will be very far from satisfactory to the ear of a refined and educated taste.

There may likewise be a wide difference, between the capability of a voice in its colloquial use, and of the same voice when exerted in a formal attempt to read. Mr. Rice, in his 'Introduction to the Art of Reading,' refers to persons, who had been known to speak with great energy and propriety, as it was presumed, those very words, which, being taken down and shown to them in writing or print, they were able, only after repeated endeavors, to pronounce in the precise 'tone' and manner in which they had previously uttered them. Supposing they did *speak* with propriety, which the art has never

yet furnished the proper means for knowing; there seems, in these cases, to have been no want of a thoughtive and passionative state of mind, nor of flexibility in the voice; and they must have been among those exceptions, in which the natural laws of expression prevail. But when discourse, denoting either of these states, is read, even by its author, the occupation of the eye distracts his attention from his state of mind; or permits it to be fully perceived, only when directed to a single point. If the meaning is to be gathered from several words, or a whole sentence, the necessary forerunning and retrospection of the eye, render the proper management of the voice impracticable to those who have not, by long exercise in the art of reading, acquired a facility in catching the thought and passion of discourse, and an almost involuntary habit of associating with them, the proper form of vocal expression. If this is true of one who reads what he has before spoken well; more remarkably must it apply, in reading without preparation the discourse of another.

Whatever may be the cause of the difficulty of reading-well; faults of all degrees and kinds do prevail in the art. Having therefore prepared the way for a history of these faults, by describing what appears to be a precise and elegant use of the constituents of speech, I shall endeavor to point out the most common deviations from the principles, on which I have presumed to found our system of Propriety and Taste.

If we undertake to measure an art by its rules, and it is foolish to attempt it without them, we must carry with our censure, some knowledge of the ways and means of its perfection. Errors are in all cases, contrasts to truth; and in elocution, they are only the misemployment of those vocal constituents, which in their proper forms and uses, produce both the instinctive and conventional method of just and elegant speech: for some of the finest colors of the art, though well and truly laid-on, are dipped from the same sources as its faults. Whoever, with pretensions to taste, declares his perception of blemishes in an art, without having at the same time, some rule for its beauty, speaks as the dupe of authority, or with ignorance both of his

subject and of himself. Let us then try to perform these inseparable duties, by giving the outline of a just and elegant elocution, with a particular enumeration of its faults.

While investigating the phenomena, and regarding the uses of speech, I have always endeavored to keep in view the purest and most elevated designs of taste. It will be little more than recapitulation therefore to say; the faultless reader should have the various qualities of voice from the full laryngeal bass of the orotund, to the lighter and lip-issuing sound of daily conversation. He should give distinctly that pronunciation of single elements and their aggregates, both as to quantity and accent, which accords with the habitual perceptions of his audience. His plain melody should be diatonic and varied in radical pitch, beyond discoverable monotony. His simple concrete should be equable in the rise, and diminution of its vanish. His tremor should be under full command for occasions of grief and exultation. Discrimination and taste must have fixed the places of emphasis, and a knowledge of its forms and degrees, have afforded the means for a varied and expressive application of them. He should be able to prolong his voice through every extent of quantity in the wave, and in every concrete interval of the rising and the falling scale. He must have learned to put off from the dignified occasions of reading, everything like that canting or affected intonation, which the artful courtesies and sacrificing servilities of life too often confirm into habit; and to avoid in his interrogations the keenness and excesses of the vulgar tongue. He should have for this, as for every other Fine Art, a delicate sense of the Sublime, the Graceful, and the Ridiculous. A quick perception of the last is absolutely necessary, to guard the exalted works of taste, from an accidental occurrence of its causes.

It may perhaps be considered presumptuous, thus to propose rules of taste and criticism in the Art of speaking. Before the analytic development of speech, this could not have been done; and the attempt would have been equally the act of ignorance, and folly, the very causes of presumption. We have now ascertained the constituents of vocal expression, sufficiently at

least, to advance some steps towards a system; and it seems to be no undue anticipation of what must hereafter form a great purpose in the schools of elocution, to suggest a use of these constituents, that may satisfy the cultviated ear.

If however, any supposed presumption should require apology, or justification, let me here say a word on the system I have offered; and on the manner and means of its production.

In embracing the opportunity of investigating the subject of the human voice, which others equally, and perhaps better qualified had suffered to pass by, I brought to the inquiry some instinctive facility of ear, and some acquired knowledge of the science and practice of music. On taking-up the general idea of the concrete movement, where the Ancients had left it; and thereupon tracing an identity between certain constituent functions of speech, and of music; the train of investigation soon led to a discovery, that the *individual* vocal constituents of speech, like those of music, are comparatively few. This at once unfolded the cause of the mystery; for the delusions of that mystery were the result of a belief either in the inscrutable character of the constituents of intonation, or in the unresolvable complication of their *aggregates;* and this unquestioned belief had deafened all perception of their individuality. By resolving these complicated aggregates into distinguishable species and individuals, thus circumscribing the differences, it brought their assignable number and forms within the discriminative power of observation. The greatest difficulty was now overcome; for by an unobscured perception of the disentangled individual, it was easy to make out the relationship between a state of mind, and its vocal sign. With this knowledge, obtained through my own experimental illustration, I turned to the uncorrupted vocal instincts of children and of sub-animals; to observe the particular constituents of passionate expression; and then to common life, as well as to the eminent elocution of the Stage; to compare the ordained constituents of both thought and passion with their conventional usages in speech. The power of tracing the individual constituents, and of recognizing their single and combined effects, brought me to

the belief, that the system here proposed has its Origin and its Confirmation in Nature; and is therefore well adapted, by its analysis, to gratify the lover of truth; and by the practical uses founded upon it, to contribute to the pleasures of an enlightened taste.

While developing this system of Efficient causation, I was led to perceive a wise conformity of the vocal means, to the expressive ends of speech; and to remark therein, at least the reasonableness of the system, if I did not dare to draw from the idea of such Final causation, any confirmative evidence of its truth. In our preceding history, a broad and important distinction is made between the vocal functions, representing simple thought, and those expressive of passion. To one division, we allotted the second and its plain diatonic melody. To the other, the semitone, with the wider intervals and waves: manifest differences in the vocal means, being thus definitely accommodated to manifest differences between the thoughtive and passionative states of mind. On the ground of this reasonable appropriation of different means to a different end, it is conclusive, that the rule *of rules*, nowhere, and never forgotten by Nature; this Rule of Fitness; being unknown, or disregarded, or only rarely perceived in the use of intonation, must be constantly violated by speakers: that a current melody of thirds, or fifths, or wider waves, must counteract the Final Cause of Nature, in allotting a different vocal expression respectively to passion and to thought; confound her intended contradistinctions; prevent the repose of the ear on the unimpassioned diatonic; and wear out its excitability to the emphatic power of wider intervals, when required for occasional purposes of vivid expression.

There is another consideration, to justify the establishment of a system of some kind, if it should not plead for the one which is offered here. When the several voices of thought and of expression are individually distinguishable, the precision of their use must become an object of attention and criticism with an audience; and thus, under an admitted rule for their employment, the representation of thought and passion, will be more uniform, and therefore more clear and impressive. If we

vary and confound the appropriate meaning of the vocal signs, even when they are joined with conventional language, we may come in time to destroy, and must always weaken, the character and force of those signs. If we constantly whine in the chromatic melody, or cry out emphatically in the wider intervals and waves, to no purpose of complaint or surprise, we shall in vain seek for sympathy, when the wolf of expression in reality seizes upon us.

In looking for a Rule of excellence in the art of elocution, we are always referred, as in the other fine arts, to Nature. But Nature with her laws concealed from the whole mass of Mystagogues and Imitators, is when thus shut-out from the light of analysis, an unassignable pattern; and seems here, as in so many other cases, to be no more than the omniform parent of sectarian opinion; and like the changeable features of Liberty with the patriot, of Experience with the physician, Right with the moralist, and of Orthodoxy with the bigot; shows as many faces as there are self-deceiving tongues that take her name in vain. If nature, the deformed instinct of *human* nature, I mean, is to be the rule, it can be only by the individual instances of excellence she produces: if her excellencies are scattered throughout the species, it is Art that must ordain this canon, by collecting them into one faultless example. And where is the instance in *this* corrupted nature, worthy of imitation? Is it to be found in the drawl of the slothful? In the snappish stress of the petulent? The short quantity and precipitate time of the frivolous? In the continued diatonic of the saturnine? Or the eternal whine of the unhappy? Is it in the canting drift of the passion-masking hypocrite; or in the voice of those morbid sensibilities, which live upon exaggeration? Shall we look for it in the daily-changing and mincing affectations of the Fashionable-Foolish; or in the thousand contrarieties of National accent, quantity, and intonation, yet each in pride and ignorance, self-aright? Shall we find this nature's paragon, in the chatterings of the great market of life, that hurries through its melody, denies itself the repose of the cadence, and in uproar after rank and power, and bidding

for its bargains of office or notoriety, strains itself to its hoarsest note?

These are the individual instances of vocal deformity presented by Nature, with sacrilege so called, and daily suffered to pass without remark, because we are engaged at the moment with other thoughts and designs; and which we perceive only when the voice itself as a subject of taste, is the exclusive object of reflective and discriminating attention.

Although a Compensating Nature, still holding her regards over the wayward errors of the human voice, may not, under its corruptions, deign to show us a single instance of the fitness and beauty of her laws; she has, as an indication of her means for perfecting the vocal powers of the individual, diffused throughout the species, all the constitutents of that perfection. A description of the true character and wise design of these constituents, and the gathering-in of their scattered proprieties and beauties, furnish the full and choicest pattern of Imitable-Nature; which, reduced to an orderly system of precept and example, must hereafter constitute the proper and elegant Art of Elocution.

The Canon, so called, of statuary in Greece, which represented no singly-existing form, but which was said to contain within the Rule of its Design, all the master-principles of the Art; was the deliberate work of Observation, Time, and careful Experiment on the Eye, in the very method of reflective and discriminating Selection, we here claim for Elocution; and was finished at last, by Polycletus, only after previous ages of successive improvement. If an individual of nature might be taken as a model in the arts, we should not at this late day be so often obliged to listen to bad readers; nor to hear such clashing opinions, upon those who pass for the best. The productions of taste would have forerun a present needed cultivation; and in reverse of the tedious growth of centuries, would like those goodly trees in the garden of Eden, have been ripe at their planting.

The masters in Elocution, not perceiving, that Speaking-well is One, in the beautiful Sisterhood of the Fine Arts,

and not drawing from a common fund of abstract principles, the precepts that might be applicable to their own; have sometimes varied their old and imperfect rule of teaching by Imitation, to something like the system of nature, as they think, by requiring their pupil, not to imitate another, but figuratively as it were, to imitate himself. Imagine yourself, says the Master, to be delivering the ideas of an author as if they were your own.

Now such a direction, in assuming to be the rule for a just and effective elocution, only requires a pupil to speak as he pleases; that is, as his *own* particular ideas prompt him; for by the direction, he is to make the ideas of the author his own; but having, as implied by the necessity of the direction, no previous *rule*, he is left to utter them only as he pleases by an assumed rule of his own. At best then, under this direction, a class of a thousand pupils, in seeking the general precept for these adopted ideas would discover; there must be a thousand different precepts; since each must speak by his own. In short, it is an unnecessary direction of an unthinking master. For no one can read well, except he does spontaneously read as if the ideas were his own: thus showing the superfluity at least of directing him to make the ideas his own, in order to read well. And again, the pupil who cannot so far understand the plain *verbal signs* of an author's ideas, as to be able to represent them from description, would be very likely to mistake the *vocal signs* of those which under his master's direction, he might try to make his own. Let us however, suppose; this rule of Self-Imitation might serve for common-place ideas, on everyday occasions.

On the other hand, suppose the art of reading to be exerted in representing the utmost force and delicacy of dramatic character, and of imaginative creation by a poet. How, with the great Crowd of mankind, will the rule of substitution meet this case? I have more than once, seen among Aspirants of the Stage, the pitiable result of what was supposed to be a representation of the Truth of Nature, by this affecting to become *identical* with their Character, in assuming the ideas of

another as their own; a representation of nature, without a knowledge of her constitution and laws; a constitution, coeval with the period of human progress into speech.

All the Fine Arts are essentially *Arts*; each the offspring of a fruitful alliance between Knowledge and intellectual facility: the high accomplishment of the work by the Artist, and the reflective enjoyment of its truth and beauty by the Votary, being purely the result of close observation, extensive comparison, enlightened choice, and harmonized combination of the scattered constituents of propriety, unity, expression, grandeur and grace.

Many of the faults of speakers arise from their being taught by imitation alone. As long as there has been a history of the Stage, so long, Actors have been classed in the school of some Preceding, or Cotemporary master. But inasmuch as there is always one, who by chance or by merit is the Leader of the 'lustrum;' and even five years is a long life for fashionable fame; it generally happens that his faults may for the time, be recognized throughout a crowd of pupils and imitators. From the want of some definite corrective, the bad reading of a Pulpit sometimes infects a whole class of students; who circumscribe the active benefits of their master's solemn instruction, by taking up his sinful elocution.

It may be said; If we establish a system of principles, all readers must be of one school, and this will be equivalent to imitation. There would be one school; a school of acknowledged and permanent precept, with a similarity in its excellence, not in its defects. Many actors who differ from each other in their faults, yet give occasional short sentences with identical propriety, without exciting a remark on that identity; for propriety is here, the fitness of truth. It is only upon some imitated outrage of utterance, that in a moment, the whispered name of a prototype is heard in twenty parts of a theatre. Serious imitations of distinguished Actors and Speakers, like gay mimicries of them, are generally made on peculiar pronunciation, monotony, unpleasant quality of voice, peculiar

forms of melody, whining, false cadence, or no cadence at all, and precipitate and unaccountable transitions.*

But, enough of argument on this subject. The art of Elocution has never yet, by system or rule, reached that consummation, which in analogy with the abstract delineation of Form, may be called, the Ideal Beauty of Speech. The corrupted and faltering instinct of individuals, has been for each and all, the universal guide ; and the best management of the voice has, under so poor a master, far-fallen short of effective means for the highest oral excellence: while the common herd of pretenders afford both shocking and endless examples of deformity and error.

It is not the intention here, to speak of the constitutional deformities of the voice. It is difficult however, to draw a line of distinction on this subject. Too many of the wilful vices of life, through self-delusion, pass for misfortunes: and it can scarcely be made a question, whether the impudent display of even natural failings should not shut-out the subject from indulgent commiseration.

* Strange, indeed! that such faults should be found among distinguished Actors and Speakers. But I write from observation; having heard them all. The celebrated —— ——; who had a grating and untunable quality of voice, and whose elocution as I recollect it, was affected and monotonous, in a formal melody of wider intervals and waves, with an occasional minor third in emphatic places; would, after some of the Older Poets, pronounce when nobody else did, the plural of *ache*, as two syllables, to the unseasonable merriment of all who heard him. The use of the minor third however, was not peculiar to him, for it seems to be a vocal tradition, still kept up among the English. The Quakers, particularly their women, in public preaching, employ it to an extravagant degree; and, from the incorrigible character of all sectarianism, probably had it in the time of Fox; whose followers may have derived it through the earlier Protestants, from some awkward imitation of chanting, in the Catholic-service. Be this as it may, it is not uncommon, in private life, even with women of the higher classes, in England; and very common on the Stage. We often hear it in Actors as well as Actresses who come over to us. We had some years ago, one of the latter, whose intonation was almost a melody of minor thirds. As long as she lasted, it was thought very fine; and was imitated by many American theatric Misses. Its affectation was so remarkable, that it was a subject of mimicry for every shop-girl with a good ear, who heard it.

There are three points, of the first importance to a speaker: and if deficiencies therein are not to be called misfortunes, we may rank them as great and generic faults. I mean the defects of the Mind, of the Ear, and of Industry.

Speech is intended to be the sign of every variety of thought and passion. If therefore the mind of a scholar be not raised to that generality of condition, which can assume all the characters of expression, he will in vain aspire to great eminence in the art. If his mind is endued only with the diplomatic virtue of unruffled caution; if it is of that character which compliments its own dulness by calling energy, violence; and drawls out in reprobation at the vivid language of truth; if all its busy goings are just around the little circle of its own selfish schemes; if it has yet to know itself, as only a compound of thought, and passion; and to hear, without being convinced, that success in every art is not more indebted to the plans of sagacious thought, than to the perseverance of thoughtful passion; if the mind, I repeat it, is of such a cast, its possessor may with the resources of elementary knowledge, and method; attain a certain proficiency in the art, may save himself from its striking faults, and probably satisfy his own uncircumspect judgment: but he can never reach the highest accomplishment in elocution.

In speaking of the mental requisites for good reading, we must not overlook our frequent neglect to discriminate between a merely energetic, and a delicate state of mind. The latter makes the full and finished Actor; and it is unfortunate for his art, that endowments, which under proper cultivation insure success, are generally united with a modesty that retires from the places and occasions for displaying its merits: while the former in reaching but the coarse energy of the passions, is able to figure on the Stage, only as the outrageous Herod, the brazen Beatrice, and the Buffoon.

The mind, with its comprehensive and refined discriminations, must furnish the design of elocution; the ear must watch over the lines and coloring of its expression.

The ability to measure nicely the time, force, and pitch of sounds, is indispensable to the higher excellencies of speech.

It is impossible to say how much of the musical ear, properly so called, is the result of cultivation. There is however a wide difference even in the earliest aptitudes of this organ; and though the means of improvement derived from analysis will hereafter greatly increase the proportional number of good readers, and produce something like an equality among them; still the possession of a musical ear must, with other requisites, always give a superiority.

I have more than once in this essay, urged the importance of Industry, the third general means for success. Neglect on this point may be considered as an egregious fault in a speaker: and it certainly is the most culpable. It is here placed on high ground, along with mental susceptibility and delicacy of ear, those essentials which have been designated by the indefinite term 'genius.' In vain will the mind furnish its finest discriminations, or the ear be ready with its measurements, if the tongue should not contribute its persevering industry. By a figure of speech that took a part for the whole of the senses, a happy penalty upon mankind, as it was early written, doomed the taste to be gratified by the sweat of the brow: the ear can receive its full delight in Elocution, only through the long labor of the voice.

The faults of speakers are of endless variety: but if I have told the *whole truth*, they embrace no mode or form of voice, here unnamed. It seems as if nature had assumed, in her adjusted system of speech, all its available signs. The worldly tongue, with his corrupting habit, in deforming this all-perfect gift, makes no addition to its constituents, but performs his part in human error, by misplacing them. In the present history of the faults of speech, we may therefore pursue something like the order, more than once, given to our subject.

The five general heads, under which we considered the Modes of the voice, are *Quality*, *Time*, *Force*, *Abruptness*, *and Pitch*.

Of Faults in Quality. This subject is so well known, both in the Art, and in common criticism, that it is unnecessary to be particular upon it. Harshness or roughness is one of the

disagreeable qualities of the voice. The nasal is still more offensive. Shrillness may rather be called a quality than a state of Pitch. It wants dignity, seems like a mockery of the voice, and though heard remotely, and drawing attention, it is with the attraction of a caricature. The huskiness of aspiration is more apt to be united with the orotund. It does not indeed diminish the gravity and sober grandeur of this voice, but it obscures the clearness of its vocality.

The falsette is occasionally used as a current quality of the voice. We sometimes hear persons on the stage, in the senate, the fervent pulpit, and on the scaffold of the demagogue, who offend with the falsette only occasionally, by the melody breaking from the natural voice, on a single syllable. Every speaker has a falsette; and the skilful can always guard against its improper use. As a fault, it results either from the narrow compass of the natural voice, or from a defect of ear in the speaker; for not having an accurate perception of his approach to it, he is unable to avoid the evil, by a ready descent of intonation.

The falsette is common in the voices of women. It has with them a plaintive character; and the melody at this high pitch is apt to be monotonous.

Of Faults in Time. It is not meant to treat here, of what is called reading too fast or too slow. There is nothing new to be said on this point. But we who speak English are said, by the report of the compilers of Greek and of Latin grammars, to know nothing of quantity, and to have none in our language. That bad readers, and persons who will not learn their own tongue may know nothing of its quantity, is readily granted; still, that it is an essential part of every language, and the neglect of it, a source of many faults in ours, must be admitted by those who know the effect of syllabic time, and the proper use of the voice.

Quantity, as a fault, may be too long or too short. When states of mind requiring short time, such as gayety and anger, are expressed by long quantity, it produces the vice of Drawling. This drawling may go through its excessive quantity, either as

a wave of the second, or an equal or unequal wave of wider intervals, or as the note of Song.

When deliberate or solemn discourse is hurried over in short syllabic quantity, the fault is no less apparent and offensive. This defect in reading is by far the most common; and it has been said, more than once, in this essay, because it is well to rouse the English ear to this subject, that the command over time in the pure and equable concrete of speech, is found only in speakers of fervent temperament and long experience. Such persons instinctively acquire the use of extended quantity: as through long syllables, most of their earnest expression is effected. It is from ignorance of this fact, that some speakers, neglecting the variety and smoothness of the temporal emphasis, give prominence to important syllables only by the hammering of stress.

Of Faults in Force. The misapplication of the degrees of the piano and the forte, in the *general* current of discourse is sufficiently obvious. But the forms of stress, on different *parts* of the concrete, have never been observed, and consequently, have never been noted as a fault.

Many speakers, from a difficulty in commanding the variations in quantity, execute most of their emphasis in the form of force; yet even in this apparently simple effort, they are not free from faults. Some persons, after the manner of the Irish, employ the vanishing stress on all emphatic syllables. This has its meaning in expression, but it is misplaced, except on the occasions formerly pointed out. A want of the sharp and abrupt character of the radical is not an uncommon fault. It occurs generally in the dull and indolent: for nothing shows so clearly an elastic temper in the voice, as the ability to explode suddenly this initial stress. On the other hand it is a more frequent fault, to over-stress the accented syllable, by that hammering of the voice, which destroys the dignity of deliberate intonation. This over-stress does most violence to the solemn expression, appropriate to many parts of the Church-service: for here the waves of the second, on indefinite quantities, whether accented or not; including by license, even a

slight extension of the shortest syllables; should with cautious management, and not unlike the 'leaning note' of song, be carried by a blending quantity from concrete to concrete, in a reverentive drift of deliberate dignity; the necessary emphasis being made by a comparative excess of quantity, with the impressive and graceful gliding of the median stress.

It is not my intention to notice the faults of emphasis, in the common acceptation of the term. They all resolve into a want of true apprehension on the part of the reader. Through ignorance of other constituents of an enlarged and definite elocution, which our present inquiry has taught us to appreciate and to recommend, this well known subject of *stress-laying* emphasis, has always been of the first importance, in the art; while unfortunately in the school of imitation, it has restrictively assumed, at least a nominal superiority over the other modes of speech. 'How admirably she *reads*,' said a thoughtless critic, of an actress, who, with perhaps a proper emphasis of Force, was nevertheless, deforming her utterance, by every fault of Time and Intonation. The critic was one of those who having neither knowledge nor docility, deserved neither argument nor correction. Emphasis of stress, being almost the only branch of elocution in which there is an approach towards a practical rule, this single function, under an ignorance of other modes of emphatic distinction, has, by a figure of speech grounded on its real importance, been assumed in the limited nomenclature of criticism, as almost the sole essential of the art. Even Mr. Kemble, whose eulogy should have been founded on whatever other merits he may have possessed, made, if we have not been misinformed, the first stir of his fame, by a new 'reading,' that is, by a new discriminative stress, in some scene or other, of *Hamlet*. Under this view, it would seem, that he who properly applies the emphasis of force, in the Art of Reading, accomplishes all its purpose; he *reads well*.

We have awarded to the emphasis of force its due, but not its undue degree of consequence; and perhaps it may be hereafter admitted, that much of the contention about certain unimportant points of this stress-laying emphasis, and of pause, has

arisen from critics finding very little else of the vast compass of speech, on which they were able to form for themselves a determinate opinion. When, under a scientific institute of elocution, we shall have more important matters to study, and delight in, we may perhaps find; much of this trifling lore of italic notation, now serving to keep up common-place contention in a daily gazette, will be quite overlooked, in the high court of philosophic criticism.*

* Some one, of those who like to make business in an art, rather than to do it, has raised a question whether the following lines from *Macbeth*, should be *read* with a pause at *banners* or at *walls:*

Mac. Hang out our banners on the outward walls
The cry is still, *They come.*

To those whose elocution consists in such riddles, we propose the following, from Goldsmith:

A man he was, to all the country dear,
And passing rich with forty pounds a year.

Now let them guess variously, or sharply dispute, upon the question of applying an emphasis on *passing*, or on *rich;* thereby to determine either that the good Village Parson was *passing* or superlatively rich, with his forty pounds; or that he *passed* among his parishioners, as only very well-off in the world.

I some time ago noticed the following punctuation, in one of those wandering Actors known as Stars.

I'll call thee Hamlet,
King, Father; royal Dane O answer me.

Perhaps, after writing the words King and Father, the Poet's choiceful ear was deluded into the repetition *Royal Dane*, by the fine variety of elemental sound, and rythmic accent and quantity in the Title. The ambitious *reading* of the Star was worse than careless, without an apology; by imploring emphatically of the Royal Dane what he would not of Hamlet, King, and Father.

I heard another erratic Star of critical illumination, read thus:

How fares our cousin Hamlet?
Ham. Excellent, i' faith, of the chamelion's dish I eat; the air promise-crammed.

Leaving it to a brighter star light to show, whether Hamlet, or the air was thus inconsiderately crammed.

Some persons who might be profitably employed to Square Timber, make-show of doing something by *whittling sticks.*

We do not speak of the faults of pronunciation, depending on misplaced verbal accents. Propriety in this matter is set-forth in the dictionary, and the errors of speech may be measured by its conventional rules. Nor is it within the purpose of this essay to notice faults in the pronunciation of the alphabetic elements. Criticism should be modest on this point; till it has the sense or independence to give to the literal symbols of those elements, and to their redundant, and defective uses, more of the character of a work of wisdom, than they have ever received in any written language; till the pardonable variety of pronunciation, and the *ear-directed* spelling by the vulgar, have satirized into reformation, that scholastic pen-craft which keeps up the difficulties of orthography, with no other purpose, as it would seem, than to pride itself; in the use of a troublesome and awkward system, as a criterion of education, and with the tyranny of habit, to oppose every reasonable attempt to correct it.

Of Faults in Pitch. Speech has been especially, one of those many subjects, in which we often pronounce upon the right and the wrong, without being able to say why they are so. If we have resolved the obscurity in respect to the *proprieties* of intonation; it will not be difficult on similar principles, to give some explanation of its *faults.*

Of Faults in the Concrete Movement. I have more than once spoken of that peculiar characteristic of speech, the full opening, the gradual decrease, and the delicate termination of the concrete. As this structure is destroyed by the use both of the vanishing, and the thorough stress, it follows that their misapplication must be regarded as a fault. The vanishing stress, exemplified in the upward jerk of Irish pronunciation, produces a peculiar monotony, when continued throughout discourse; while the thorough stress, if not used for especial emphasis, or designed incivility, is a striking and a vulgar fault. Every one must be familiar with what is called a coarse and unmannerly tone. This, as regards the structure of the concrete, was formerly shown to be the effect of the thorough stress. Some readers seem incapable of carrying on a long

quantity through the equable concrete; substituting in place of it, the note of song. The most remarkable instance of this speech-singing, is that of the public preaching of the Friends, to be particularly described among the faults in melody.

Of Faults in the Semitone. Who has not heard of whining? It is the misplaced use of the semitone. The semitone is the vocal sign of tenderness, petition, complaint, and doubtful supplication: but never of manly confidence, and the authoritative self-reliance of truth. It is this which betrays the sycophant, and even the crafty hypocrite himself. They assume a plaintive persuasion, or a tuneful cant, not merely to imply; they are prompted by a kindly and affectionate state of mind, but sometimes because they unconsciously distrust or despise themselves, and are therefore influenced by the mental state of servility. Suspicion should therefore be awake, when the show of truth or benevolence is proffered under the whine of this cringing interval; and in general, whenever the semitone is used for a state of mind that does not call for it. A beggar should, by the instinct of his voice, plaintively implore; and it is equally a law of nature, which abhors hypocrisy no less than a vacuum, that he should give the truth of his *narrative* in a more *confident* intonation.

The chromatic melody is more common among women. Actresses are prone to this fault; and it is one of the causes which frequently prevent their assuming the matron-*role* of tragedy, and the dignified severity of epic, and dramatic elocution. Women sometimes intercede, threaten, complain, smile, and call the footman, all in the minor third or the semitone. They can vow, and love, and burst into agony in Belvidera; but rarely by masculine personation and diatonic energy, 'chastise with the (*orotund*) valor of their tongue,' and gravely order the scheme of murder in Lady Macbeth.

We have described the states of mind signified by the semitone. Whenever it supplants the proper diatonic melody, it becomes a fault, and begins to be monotonous; for when appropriate it never is so. I once heard the part of Dr. Cantwell,

in the *Hypocrite*, played in the chromatic melody throughout. Perhaps it suited the pretensions of the pious villain, but it certainly was a palling monotony to the ear; and the want of transition, when he threw off the mask, in addressing his patron's wife, was remarkable. He was the righteous knave and the passionate lover, all in the same intonation. On the whole, the effect would have been more agreeable, if an abated, slow, and monotonous drift of the second had prevailed; with the use of the chromatic melody, when required by the passion.

Of Faults in the Second. The ear has its green as well as the eye; and the plain interval of the second in current and elegant speech, like the verdure of the earth, is wisely designed, to relieve sensation from the fatiguing stimulus of undue, and more vivid impressions. Though the diatonic melody, in a well composed elocution, is simple and unobtrusive, and thus affords a ground-hue for bringing out the contrasted color of expressive intervals; yet it does, when continued into the place of this wider intonation, assume a positive character, under the form of a fault.

A striking instance of a misapplication of the second, is its employment for that state of mind which properly requires the semitone. I formerly spoke of its false expression, occasionally heard in the public cry of *Fire*. There are persons of such a frigid temperament, or with such inflexible organs, even when some mental warmth does not appear to be wanting, that they seem incapable under ordinary motives, of executing the chromatic melody. Pain, or some selfish instinct may force them to it; yet it seems, in them, to be so slightly associated with tenderness, or so little under command, that the most pathetic passages are given in the comparatively phlegmatic intonation of the diatonic melody. We sometimes see an Actor of this unchanging drift of temper, cast, on the emergencies of a night, to the part of a lover: and may occasionally hear from the pulpit, fervent appeals of the Litany, and humble petitions of extemporary prayer, under an intonation, more appropriate to the task of repeating the multiplication table.

Some persons are prone to an over use of the second; for even this plain and inexpressive interval when thus misplaced, so far defeats the purposes of speech that we are sometimes more indebted to grammatical construction, than to the voice, for a perception of their interrogations. It is the same too with their emphasis, in those conditional and positive sentences which, for impressive and varied effect, respectively require the rising, and the falling interval of the third, or fifth, or octave.

The most important function of the second, consists in the successions of the diatonic melody. The character of these successions, as we learned in the eighth section, is produced by a varied composition of the seven phrases. We have now to learn how far the common practice of readers, deviates from the described, but perhaps as yet only described, perfection of a pure diatonic melody.

Of Faults in the Melody of Speech. If the rule laid down in this essay for constructing an agreeable succession of diatonic phrases, is founded in propriety and taste, I must declare, I have never yet heard its conditions strictly fulfiled, in a well arranged, and satisfactory melody. Players spend their time before mirrors, till grace of person is studied into mannerism, and expression of feature distorted into grimace. Emphasis of stress too, is teased in experiment, through every word of a sentence, and tested in authority, by all the traditions of the Green-Room: but who has ever thought of any assignable rules for the successions of syllabic pitch in a current melody, or imagined therein, the existence of describable faults!

The *First* fault to be noticed, is the continued use of the monotone, on the same line of radical pitch; the *vanish* of the second or of wider intervals, being properly performed. I do not here mean the drawl of the parish-clerk, nor the monotony of the reading-clerk of most public assemblies; for these are sometimes the note of song, and will be spoken-of presently. The unvaried line of radical pitch, now under consideration, is

not so glaring as this old conventicle tune, nor has it at all the character of song. If the reader were near me, I would illustrate the peculiarity of this fault; and I can only describe it, as preventing the agreeable effect, arising from the contrast of pitch; the transition in the case of a continued *monotone*, with a rising concrete, being from a feeble vanish to a full radical, only one tone below the summit of that vanish; while in the falling-ditone succession of a *varied* melody, the distance is two tones below the summit of the preceding vanish.

One of the causes of this fault in public speakers, deserves to be noticed here. I spoke of vociferation as a means for imparting vigor and fulness to the voice; but this exercise being generally on a high pitch, tends to prevent a proper variation of the current of speech. Speakers who address large assemblies, and who have not that clear vocality and distinct articulation which would insure the required reach of voice, generally attempt to remedy the defect, by rising to the utmost limit of the natural compass, and continuing their current just below the falsette. For fear of breaking into this, they avoid the rising phrases of melody; while the purpose to be distantly heard through an elevated pitch, prevents their descending by radical change. They consequently continue on one monotonous line near the falsette; and thus vitiate their taste by the partial pleas of their own example; restrain their melodial flexibility; and blunt their perception of the variety of movement in a more reduced current of pitch.*

Second. Melody is deformed by a predominance of the phrase of the monotone, together with a full cadence at every pause. This perhaps is only found in the first attempts at reading by children and rustics.

* This cause operates on the enthusiasts of the Pulpit; on many of the speakers, and always on the clerk of the *Lower* House of the American Congress; where the scrambling cries to be first heard, with the uproar of titular *Honorables*, overrule the gentlemanly rights, and duties of the voice; but it is most remarkable in the mouth of the stump and scaffold Demagogue, whose *own* political designs lead him to address great crowds in the open air.

Third. By a proper use of the phrases of melody within a limited extent, but with a formal return of the same successions. In this case, the whole discourse is subdivided into sections, resembling each other in the order of pitch; the sections consisting of entire sentences, or of their members. This habit of the voice and ear, in dividing the melody into sections, as well as in forming accentual and pausal divisions, seems to be connected with one of the characters of style: for there is a tendency in some persons to give a like construction, and often an equal length to their sentences.

All Actors, except those of the first class, and they are not as finished on this point as they may be hereafter; are prone to this bird-like kind of intonation. They have a short run of melody, which if not forcibly interrupted by some peculiar expression, is constantly recurring. The return forms a kind of melodial measure: and I now call to mind an Actress of great repute, whose intonation was filled with emphasis of thirds, fifths, octaves, and waves; and whose sections of melody could be anticipated, with something like the forerunning of the mind over the rythmus of a common stanza of alternate versification. Those who commit this fault, will have no difficulty in recognizing and correcting it, if desirable, when the mirror of full and exact description is held before them.

The monotonous effect of a repetition of these similar melodial sections, constitutes one of the signs by which the smart apprentices of the Pit, and some of their better-dressed peers in the Boxes, distinguish the voices of famous Actors, and think they represent their real points of excellence, when they mimic only the mannerism of their faults. This recurring section of a similar melody may in itself, consist of a proper succession of phrases: but being unvaried, you hear it too often and remember it too well. The whole current in this case, figuratively resembles the old Roman Festoon, which however well adapted to an insulated tablet, was in abasement of Greek architectural taste, joined in monotonous repetition around the frieze; instead of representing, as a just melody might, the idea

of that variation in severe simplicity and expressive design, which adorned the metopes of the Parthenon.

Fourth. I have known more than one speaker with this fault. Sentences are begun aloud on a high, and ended almost inaudibly on a low degree of pitch; and so continued successively throughout a whole discourse: thus producing a monotony, similar in effect, to that last described. It would be difficult to find out the meaning of this fault, or to discover such a shadow of apology for it, as many worse offences in life might claim for themselves. One of the persons, addicted to this monstrous piece of affectation; for no instinctive, nor conventional motive could ever have directed it; was, first by himself we presume, and then by the associates of his long since departed day of popularity, called 'a fine reader.' Such instances of fame may serve to convince us, that with all our blind conceits, and who among us is without them; there is no art in which self-imposition is more conspicuous than in that of Elocution. When there is no acknowledged rule of excellence, every individual cultivated or not, makes his own judgment and taste the standard. Having learned that it is the part of a good reader to represent the thought and passion of discourse, and as each in his attempt, fulfils his *own* conception of an author, he is self-persuaded, that he possesses the full power of the art. Hence, one reason why we find so much delusion on this subject. For, reputed 'good readers,' are often not merely negatively deficient; they are often positively bad: and perverse as it may seem, to the overbearing applauses of a majority, I have frequently gone to observe the *faults* of speakers, when called to hear some 'star' of elocution, even though that star was himself a Teacher of the Art. Loud whoops and yells have always been the vocal delight of savages; and noise of every kind is the pastime substitute for reflection in ignorant civilization: so an exaggerated and consequently striking character of the constituents of speech, is always most agreeable to the uninstructed ear.

Fifth. The manner of changing the pitch from one degree to another, above or below it, in the diatonic melody, was shown

in the eighth section. An inability to command the radical change, not only prevents variety of intonation, but embarrasses a reader in passing from a very high or very low pitch, when he has improperly set out in either. Speakers sometimes descend so far, as to leave no voice below the line of current melody, to allow an audible execution of the last constituent of the cadence. In this case, they are conscious of the feeble and unsatisfactory effect of their intonation, without perceiving the cause of it, and being able to apply the remedy. With a knowledge of the proper melodial progression, and of the degrees through which the cadence descends, the fault here pointed out may be avoided.

We noticed formerly, that a reader, with a good ear, has a sort of precursive perception of the falsette, which enables him to turn from it, when his melody is moving near the summit of his natural voice. A similar anticipation of the lowest note, warns him to keep his cadence within the limit of distinct articulation.

Sixth. The use of the protracted radical, or protracted vanish, instead of the equable concrete, is one of the widest deviations from the characteristic of speech. For, a proper diatonic melody consists of an equable movement through the interval of a second, with an agreeably varied radical change through the same space; the current being occasionally broken by wider equable intervals, and by different forms of stress, as the subject may require these additions upon individual words.

Inasmuch as this fault includes that of long quantity, it is not often heard in the hasty pronunciation of common life. I have however, met with a slight degree of it in a phlegmatic drawler. Public speakers overwrought by excitement, and straining their throats to be heard; I say, straining their throats, instead of *energizing their voices*, are most liable to this error of intonation. Some cases of this fault are connected with a monotonous current melody, and a very defective management of the cadence. I heard it under the form of the protracted radical, along with other heinous offences against good elocution, in one of the public's 'great Actors.' It was most re-

markable in his endeavor to give long quantity to short syllables; as in the following words of Macbeth.

> Canst thou not m—inister to a m—ind diseased;
> Pl—uck from the m—emory.

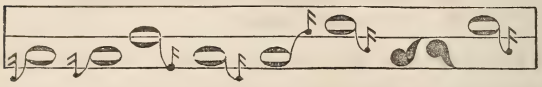
I have here set a dash after the letters on which he continued the protracted radical, until it suddenly vanished in the termination of the syllable. The Actor's fault was the erring exercise of a vocal instinct. He felt obscurely, the need of long quantity for the purpose of expression; but being one of those, who having some animal excitability, no education, little intellect, and an inverse proportion of vanity; are always looking upon themselves as the centre of applause, it did not occur to him, that the pronunciation of a mutable syllable, might be deformed by prolongation; and that a subtonic at the beginning of a syllable, makes no part of the equable concrete; two points of knowledge that would long ago have been prepared for his ear and tongue, if there had been in the Histrionic art, more observation and reflection; with less reliance on the dream of 'Identity,' and the fatal delusion of 'Inborn Genius.'

Seventh. The fault of melody we are now about to consider, is somewhat related to the last described misuse of the protracted notes. It includes some other forms of intonation, proper to song: the whole being confused in such a manner with the equable concrete, as to destroy every design of speech, and to furnish, even beyond Recitative, the ultra example of vocal deformity.

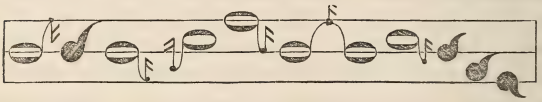
In the history of man, there is nothing more indefinite than descriptions of the voice: still there is reason to believe; this deformed melody is the same as the Puritanical whine, affected so generally in religious worship, in England, above two hundred years ago, and which has been changed to other faults scarcely less censurable, in the pulpit of the present day. The Society of Friends alone have retained it as a general practice: and it will not be regarded as either idle or invidious, to look into the structure of this most remarkable intonation, by the light of our preceding analysis.

I first give the notation of this melody, and will afterwards particularly explain it.

I heard a voice from heav'n saying, write,



bless—ed are the dead who die in the Lord.



I have spoken of the Minor Third as belonging to the plaintive scale of song. A melody founded on a current, even of the equable conerete of a minor third, has that peculiar character which forbids its use in speech. Now the above notation is, with a few cxceptions, a melody of minor thirds, not in the equable concrete, but in the *note* of song; and its monotonous whine is produced by the drift of that offensive intonation.

Upon this staff, let the third be minor. Then the first and second syllables are protracted vanishes upon a concrete minor third. *A*, and *voice*, are protracted radicals to a concrete descent of the same interval. *From*, is a protracted radical to the rising interval of a minor third. *Heav'n*, is a minor third of the same form with *voice*. The two syllables of *saying*, are equable concretes, respectively, of an upward and downward tone. The rest severally resemble those already described; except *who*, which begins with a protracted radical to a direct wave of the minor third, and terminates in a protracted vanish, on its downward constituent.

In the execution of this melody, there is besides the general effect of a disagreeable and monotonous song, a peculiar and striking contrast, from the various changes among these different forms of intonation. The most extraordinary liberties are taken with quantity. The long however, as necessary for the note of some, predominates. No distinction is here made between immutable, and indefinite syllables: the short are pro-

longed to any extent; and both the long and the short are divided; one portion is given to the protracted radical or vanish, the other to the concrete: as in *fro-m* and *di-e*. I have introduced the equable concrete of speech among the protracted notes, and have employed the diatonic cadence to exemplify those abrupt and rousing changes of intonation, sometimes made in the course, and at the close of this fantastic and singing melody. I do not further describe its varieties, in the use of the above named constituents, together with the tremor, and the wider intervals that may be combined with them; having shown enough to furnish a plan for self-examination and amendment.

Should those who are accustomed to this melody ask; why it may not be employed, if by habit agreeable, and reverenced by association with the occasions of its use; I answer; that, throwing aside taste, as arbitrary, and regarding usefulness alone, it has no fitness for its intended purpose, and does not accomplish the attainable ends of speech. By speech we communicate our thoughts and passions; and in the duties of religion, there are motives and zeal, to do it with the most forcible means of persuasion and argument. So far as the voice is concerned, these means lie principally in the energy and expression of intonated emphasis; but in this remarkable melody, the designs of a just and varying intonation are counteracted by the almost continued impression of a plaintive song; or are crossed in purpose by the unmeaning obtrusion of unexpected changes. How can the states of mind which direct a dignified fulness of voice, for the encouraging descriptions of blessedness and glory, be represented by the trembling voice of distress? How can the positive conclusions of truth, and the wonder at almighty power, requiring the downward concrete, be enforced by the shrillness of a perpetual cry? How can we particularize the mental state of supplication, by the semitone, if we equally employ it in the threats of vengeance? And with what force can we represent interrogation, if the wider intervals instinctively alloted to it, are so often unmeaningly heard in the voice?

Whoever regards the words of ordinary song, knows how emphasis is there confounded. It is still less clear and correct in the kind of melody we are now considering.

I have thus made the strongest representation of this fault. It is sometimes heard in a more moderate degree, especially in the voices of women; consisting of a slight protraction of the vanish, on all the long quantities of discourse.

This singing melody, as delivered in the public Meeting-house, by men, as well as women, is generally of a high or piercing pitch; this being the means of audibility usually employed by persons of uncultivated voice.

Of Faults in the Cadence. Speech is particularly liable to faults in the successions of the radical pitch of melody, and of the cadence. Even the best readers do not seem to have accidentally reached an attainable variety, in the execution of the current, and the close of discourse. Faults in the cadence are however the most striking.

We can assign a cause for the frequent failures upon this point.

Whoever closely observes the character of speech, in common dialogue, must perceive that the earnest interests which govern it, the sharp replications and interruptions of argument, and the piercing pitch of mirth and anger, exclude in a great measure, the terminating repose of the cadence. This is particularly the case with children and the ignorant, who having no motive either of action or speech, except interested curiosity and selfish passion, rarely employ any other than the wider and more expressive intervals of intonation. When therefore a person first undertakes to read, with the serious purpose of a dignified elocution, the impassioned habit is too inveterate to be at once laid aside; and a disposition to keep up the colloquial characteristic of speech, extending itself to the place of the cadence, defers for a long time, the ability to give with propriety and taste, the more composed and the graver intonation of the terminative phrase.

Faults in the execution of the cadence are various. The most remarkable instance within my memory, is that of a clergyman,

who in an address of fifteen minutes' duration, never, to my observation, made a cadence; not even at his final period. The audience were notified to sit down, by his terminative *Amen*, not through the proper indication of the close by his voice.

Even those who have the ability to make a cadence are infected by the next fault to be mentioned.

I described ten forms of the cadence. This was done to point out all the distinctions that may be critically made by an accurate ear, and may perhaps be regarded in some future school of elocution. For present purposes of instruction, we may particularize the Feeble, the Duad, the Triad, and the Prepared cadences. These are quite sufficient for the ordinary purposes of reading; and vocal skill can always effect an interchangeable variety of them, in the succession of periods. The next fault then consists in a repetition at every pause, of the same kind of cadence, and that generally the full form of the triad. This fault is increased by common punctuation, which often sets a period at places, where the voice should be only suspended by the phrase of the downward ditone. A want of nicety too in varying the cadence according to the indication of the close, is a very general fault: for there is great clearness given to discourse, by the just discernment, that assigns a less reposing, or the feeble cadence, to loose sentences, or doubtful periods, and the full and prepared, to the end of a paragraph or chapter.

I once heard an Actor of high character use, and not unfrequently, what we formerly called a false cadence; that is, a descent of the third by radical change; the second constituent of the Triad being altogether omitted. This false cadence is sometimes made on a wider discrete interval; the voice suddenly falling a fifth or even an octave, if the pitch has been high enough to allow these descents.

Some persons are in the habit of making the cadence in a low and almost inaudible pitch. In this case a want of prospective reach in the ear, prevents a reader from hitting the precise place for his cadence. One who has not this skill, may indeed know the period-pause is at hand, and that the voice should

descend; but ignorant at what point he ought to begin, and under fear of falling precipitately upon the close, he prepares for it too soon. A downward second or ditone is first made, and some instinct preventing him from adding the next tone below, by which the cadence would be completed before its time, he adds a monotone, and again tries a downward ditone. In this manner he descends, till with an enfeebled voice, the cadence is made on the three final syllables. The process here described is not indeed continued through many words; most readers would in that case soon exhaust their pitch. Yet this does sometimes happen; for the voice by this shelving course, is at last brought down to a husky quality, and almost to an inaudible pitch.

Of Faults in the Intonation at Pauses. Under the preceding head, we described the forms and effect of false intonation, at the close of a period. There are besides, certain sub-pauses within the limits of a sentence, variously dividing it into members or portions, called in our account of rythmus, pausal sections. To the eye, these are separated by the common marks of punctuation, representing the *duration* of the pause. Yet this temporal rest alone is not sufficient in all cases, to prevent misapprehension of the meaning in discourse. The comma and the period denote respectively, the least and the greatest degree of separation; and these with the intermediate sectional divisions, constitute the whole purpose of the temporal pause. *Intonation* however, performs an important part at these subdivisions. For the several pausal sections are variously related to each other; and these relations, in the degrees of connection and separation, are shown by the *united* means of the temporal rest, and the phrases of melody. In the twelfth section, we learned what phrases are proper for thus connecting and separating the subdivided meaning of a sentence. Those who, with the light of our principles, may hereafter look into this subject, will perceive the fitness of the appropriation there made; and will moreover be struck by the violations of grammar, and of the rule of variety, so commonly heard among speakers; some of whom set a rising third or

fifth at most of the sub-pauses, and even at the period itself. These improprieties must necessarily be frequent, from the character of the phrases of melody; and consequently from the manner of applying them, being unknown. The reader, I would fain believe, can now forehear the several faults that might occur under this head; for certainly the purpose of speech will frequently be obscured, if a falling ditone or tritone should be applied to that pause, where a continuative syntax calls for the monotone or the very reverse of these downward phrases.

Of Faults in the Third. The third is properly employed in the moderate forms of interrogation, and in conditional phrases. Some readers however, execute the whole current melody in the rise of this interval. To those who recognize the uncolored dignity of the diatonic melody, this current of the third, has the striking effect of a continued interrogative interval, which renders it unfit to be the ground for expressive speech, and while its improper use as a Drift makes it monotonous, its similarity to the wider emphatic intervals weakens their effect, when required in its course. It is sharper in pitch than the diatonic melody, and consequently wants its dignity of character. I have heard persons with this fault try to read Milton, and Shakspeare, and the declaratory parts of the Church-service, and always, as appeared to me, without success. The current of dignified utterance must always consist of the wave of the second, on long quantities. No simple upward concrete can effect it; though the rise of a wide interval may be occasionally employed for emphasis, in the gravest drift of the diatonic wave.

It is a fault in the third, even when the whole current is not made by that interval; to form *all* the emphases with it. This likewise gives a sharpness and monotony to speech; for one of its proprieties as well as beauties, consists in a *variation* of emphasis: and we pointed out, in its proper place, the abundant means for this variety.

A current melody of the third in place of the second, is principally offensive by its monotony; for the wider intervals,

as we learned in the section on Drift, will not bear continued repetition.

Of Faults in the Fifth. The interval of the fifth is sometimes improperly made the current concrete of melody: the peculiar effect of the intonation being most remarkable in emphatic places. It is a less frequent fault than the last, and is more commonly heard in women. Its monotony is still more impressive than that of the third; the whole melody having to a critical ear, the effect of an interrogative sentence.

It is a less remarkable fault, when only the emphases of a diatonic melody, are made by the fifth. This too has its sharpness and monotony; and I am sure the reader will be sufficiently guarded against this fault, by keeping in mind the ample resources of the voice, for a varied emphasis.

Those who thus misplace the third, and fifth, are apt to carry them into the cadence. Such readers end many of their plain declarative sentences with the characteristic intonation of a question.

I might point out a similar error of place in the octave; though it is of rare occurrence, and only heard in the piercing treble of women. Some persons cannot put a question in the subdued and dignified form of the third or fifth, but always give it in the sharp intonation of the octave.

Of Faults in the Downward Movement. Faults of the downward concrete, consist in not giving the emphasis of downward intervals in their just extent; in not applying them properly or at all, to exclamatory sentences, and to certain grammatical questions that require a downward intonation. An improper use of the downward intervals is sometimes characteristic of a morose and saturnine temper, in persons who having no grace within themselves, have no voice of complaisance for others.

Of Faults in the Discrete Movement. Of defects in the management of the radical change of the second, in the diatonic melody, we have already spoken. Precipitate falls of the third, fifth, and octave, sometimes occur in the cadence of children and others, while learning to read. Some again are

unable to make those upward and downward radical changes, by which accomplished readers may hereafter accurately effect all the discrete transitions required for emphasis.

Of Faults in the Wave. The wave of the second both in its direct and inverted form, is plain and dignified in its character, and therefore admissible into the diatonic melody as a drift. It is not so with the waves of wider intervals. They have their proper occasions as solitary emphasis; whereas the continued repetition of them becomes a disgusting fault. The wave, commonly affected by a certain puling class of readers, is the inverted-unequal; the voice descending through the second, and rising through the third, or fifth. This fault is most remarkable in reading metrical composition; arising perhaps from our familiarity with the union of song and verse; and from an association of the ear in reading, with the effect of the impressive intervals of its tune. Persons who read in this way, give a set melody to their lines; certain parts of each line, as far as the emphatic words permit, having a prominent intonation of the wave.

There is much of every form of the wave in conversation; and the general character of daily dialogue often makes it appropriate there. I have heard the colloquial twirl, even exaggerated by an Actress of great temporary reputation. Her style consisted of a continual recurrence of identical sections of melody, composed principally of the wider forms of the equal and unequal wave; showing indeed a vocal pertness, and a sort of vivid familiarity; but wanting the brilliant propriety of execution, due from a performer of High Comedy to the Author.

Some actors, and readers are prone to the use of the double wave. They make it the vocal twirl for every state of mind, thereby denoting their want of a varied and just intonation. It is an impressive agent, and is therefore, with an erroneous idea both of its purpose and place, often introduced to give prominent effect to melody. It has restrictively, its proper occasions; and let it be remembered; there is a sneering petulance in its character, totally inconsistent with dignity.

Nothing is better calculated to show the importance of the plain ground of the diatonic melody, than the improper use of the wave. It includes the effects of faults in the third, and fifth, and consequently gives a florid and monotonous character to speech. When such striking intonation is set on every important syllable, how shall we mark emphatic words, except by the utmost excesses in quality, time, or force?*

* The distinction, so often referred to in this essay, between the diatonic ground-work of melody, and the occasional expression of wider intervals judiciously employed upon it, is a great essential of effective and elegant elocution. According to our system, this distinction was an ordination, to meet the respective demands of thought and passion. Without regard to it, no one can ever succeed in tragedy, or in other dignified uses of speech; since the *diatonic melody alone*, has the character appropriate to awe, solemnity, reverence, and grave deliberation. And although the Art of Speech, almost stone-deaf to the causative agency, though not to the effects of intonation, has never yet been aware of this distinction; still the purposes of truth and beauty in the voice, have herein never been without a witness. For he who receives the instruction designed in this work, may, by now finding *occasional* instances of an unconscious use of the diatonic melody, believe, that being founded on a difference in the states of mind, it must, under a like unconscious use, have been heard in every age of cultivated speech. Its rarity in the voices of women, is one cause why so few among them, are able to rise to the tragic dignity of the stage; although a pretty face, and other pretty attractions, may for a while serve them well enough, yet not over-well, in Comedy without it. They have so accustomed an undiscerning audience, and so habituated themselves, to a puling affectation, which consists in a current melody of the wider intervals and waves, the semitone, and minor third; and are so ignorant or careless of their vocal duty, that they do not perceive, and therefore will not be told, one of the real causes of their frequent failure. As far as the obscurity of histrionic description and criticism allows the inference, it is not improbable that Mrs. Siddons, in the early part of her career, may, to an impressive degree, though all-unconscious of its construction, and its rules, have employed the diatonic melody. An incident related by her biographer, Boaden, will perhaps, if elucidated by our analysis, lead us to this conclusion.

On her first interview with Garrick, Mrs. Siddons, then Miss Kemble, 'repeated some of the speeches of *Jane Shore* before him. Garrick seemed highly pleased with her utterance, and her deportment;' and 'wondered how she had got rid of the *Old Song*, and the provincial *Ti-tum-ti*.'

All former criticism on intonation being, we may say unintelligible, we are left to discover, by the light of our analysis, what these terms, *Old Song*, and *Ti-tum-ti* mean. Now, as the construction and the plain yet peculiar effect of the diatonic melody of speech, are widely different from the construction and

Of Faults in Drift. The purposes both of truth and variety, in the art of Reading-Well, are effected by a delicate regard

the more vivid effect of song; and as the wave, the wider concrete and discrete intervals, the semitone and minor third, with their impressive intonations, in speech, although far from being song, do yet more nearly resemble it in effect than the diatonic melody does; and further, as the term and notion of the tri-syllabic foot, *Ti–tum–ti,* seems to be a rythmical fancy of the ear, suggested by a sort of regular return of emphatic, but misapplied intervals, such as described in the text, under the present head of faults of the wave; I cannot avoid thinking that Mrs. Siddons did, at this early period; as I personally remember she did in after life; either in part if not altogether, unconsciously execute the just diatonic melody: and that Garrick, though aware of its peculiar *effect*, yet as ignorant of its analysis as his Call-boy, had no other means for describing his perception of its dignity than that of giving to a contrasted and strongly offensive style of utterance, the names of *Ti–tum–ti,* and *Song.* Nor can I avoid believing, that Garrick, who could thus perceive the plain or diatonic melody in others, must himself, without being aware of its structure and principles, have employed a well-marked expression of wider intervals, on the simple ground of a diatonic intonation; though never with its finished propriety and grace, under the then limited and imperfect condition of his Art.

Looking then to the two eminent instances now before us, I would indeed be loth to regard them under that condition, which Guido so satirically assigned to singers, unenlightened by Science; but which may with truth be assigned, though not unkindly, to many a Roscius, even with all his so called, profound and unwearied study and practice in his art; 'Nam qui facit quod non sapit, definitur bestia.' 'For he who acts without a plan, Resembles more the brute than man.'

It may perhaps be asked; how I could well discriminate the diatonic melody, at the time I was ignorant of its constituents and construction. I did not indeed, then know it by analysis, as it may now be known; yet its peculiar character and dignity, in the personations of Mrs. Siddons, so caught my ear, that after nearly half a century, the *effect* of what I then heard, is still a subject of my memory. And now that the Baconian system has, in its own words, warned us, not to raise experiments solely *upon* experiments, nor works solely *upon* works; but upon the '*forms*' or *general principles* of works, to lay-down a broad foundation for progressive experiments; and since, by further showing the proper use of the senses and the mind, it taught, and has enabled me to unfold, thus far, some of the principles of speech; I find the *effect* on my memory, of the intonation of this remarkable Actress, is altogether similar to that of the now known, and named Diatonic Melody.

This is by no means, an after-thought of conceit; for by a like remembrance, of an Interlude of Dancing; then following her evenings in *Volumnia,* or in *Lady Macbeth,* at Covent-Garden; I still retain at command, the just time and intonation of a simple Gavot-Melody, though heard only there, and only once.

to the correspondence between the states of mind, and their vocal signs, in individual words; and to the Drift, or continuation of a given state of mind, and character of voice, through one or more sentences; whereas a neglect of this adjustment, will, according to its degree, weaken the impression of speech, or shock the ear and taste of an auditor. Some readers continue the same vocal drift through every change of thought and passion; others vary the character of the utterance, without adapting it strictly to these changes.

We have learned that the most complete close of a paragraph or chapter, is made by the prepared cadence; and that certain vocal means, and changes in the structure of melody, formerly described, may be employed to prepare an audience for the *beginning* of a new subject; and thus, respectively as it were, to indicate the full consummation of the previous sectional or paragraphic pause. The neglect of a speaker on this point, may be considered a fault in partial Drift.

As the reverse of this fault, we have the unexpected transitions from one style of utterance to another, without a corresponding change of subject. I once heard an actor, set the whole House into a hum of merriment, by making that answer of Jaffier to the conspirators;

Nay by Heaven I'll do this,

in the curling quaintness of the wave. The character of Jaffier, the solemnity of the juncture, and the purpose of his entrance among the conspirators, are all at variance with the levity, conveyed by this sneering intonation. Severity of resolution is the ruling state of mind in Jaffier; and this calls for the energy of stress, together with the positiveness of a downward emphatic interval. And it seems to have been a sense of the ludicrous, from a contrast between the seriousness of the Character, and the pertness of the player, that caused the merriment. Indeed the case, when considered, conveys an idea of the instinctive perception, and propriety of the Audience, and of the absence of both in the Player. They, although unconscious of the principle, laughed at what was laughable. He, in the

conceit of 'genius,' could not be serious at what was grave; and perhaps satisfied himself, that their laughter at the ridiculous, was to him, a complacent tribute of applause.

I have tried in vain to find a term for the extraordinary transitions, sometimes heard on the Stage. They belong to the head of the faults of Drift: but we must speak of them as vocal pranks, without a name. I mean to designate, those abrupt changes from high to low; from a roar to a whisper; from quick to slow; harsh to gentle; from the diatonic melody to the chromatic; from the gravity of long quantity, to the levity of sneer, to the quick stress of anger and mirth, or to the rapid mutterings of a madman.

We had here, some years ago, a celebrated foreign Player from whom I draw this picture; though for impressive illustration, perhaps slightly caricatured. His imitators, who have already disappeared, called themselves the school of ———; a blank now to be well filled up, as the school; of Ignorance and *Outrage*, with benches crowded by vociferating, I had nearly said '*Rowdy*,' admirers.

A system of elocution may be defended, on either of two different grounds. The one, that it is a copy from nature: the other, that it does artificially best answer the ends of speech. No apology for such flagitious transitions can be derived from either of these sources. I have seen persons under the highest excitement of natural, not theatric, passion, and changing from one degree and kind to another; but I have never heard anything even distantly like the harlequin-transformations of voice, above alluded to, and applauded on the Stage, except in a paroxysm of womanish hysteria. On the other hand, supposing the practice to be founded on an artificial system; we would make no objection, provided it could accomplish by conventional agreement, all the expressive purposes of speech. But what reasonable plea can that system urge, which perverts all the beauty and frugality of rule; which destroys, by its anomaly and abruptness, all the pleasures of habit, and anticipation; and takes from the fine arts, the delight in boundless

association, arising from the busy exercise of well-established knowledge.

Where this fault of exaggeration does not arise from blundering ignorance, or from slavish imitation, it is purposely assumed with the view to produce what the small vocabulary of dramatic criticism, calls 'Effect.' The Actor being deficient in the means of that truth and variety of expression, which only a knowledge of the resources of the voice, not the practice of the Stage, can afford, tries to help-out his uninstructed 'Genius' by breaking through the even tenor of an appropriate Drift, with some ear-starting stimulus or some unexpected collapse.

We should however, do some Actors the justice to believe, that with a proper estimate both of nature and art, they must secretly disapprove of such things. Yet how shall we absolve them from the charge of submitting to what they must know to be only a blind conformity to the capricious fashion of applause; and of being 'willing to deceive the people because they will be deceived;' the easy art and resource of weakness, with cunning; and the wretched apology of ambition and knavery. It is the part of elevated intellect to undeceive the world, even by unwelcome truth; to make all men at last bow down; and to be the master of demonstration, instead of the slave of popular conceit.

Faults in the Grouping of Speech. The Intonation at *Pauses* denotes the degrees of *connection* between the succeeding sections of discourse; and between related words, within the limit of each. The Grouping of speech is variously intended to keep these sections in a measure, *independent* of each other; to unite the train of thought within these sections, when broken by expletives, or by grammatical inversion; and to bring together on the ear, separated words, even from different sections. Thus the Temporal rest makes a distinct group of a section by dividing it from others. The Phrases of melody; by the monotone, the rising ditone, and tritone; connect grammatical concords, when separated by intervening constructions. The Abatement groups as it were, within brackets of the voice and thus keeps together, what is heard

under a reduced, or piano form of force. The Flight limits to itself, the sense of what is embraced in a hurried utterance. The Emphatic-tie and the Punctuative-reference respectively, by stress and pause, group within the field of hearing, words and phrases, separated in construction, from each other.

Faults in grouping arise from not applying these several forms as their purposes require; and ignorance of their design, and appropriate use, cannot fail to mar the perspicuity of oral discourse. He who has a full knowledge of the means and efficacy of grouping, will, on this subject, be able with just principles, to criticise and correct the faults of others.

Fault of Mimicry. In a previous page of this section, it was remarked, that imitations of speech, either serious, or for mirth, are generally copies of its faults. I am here to speak of the effect of Mimicry in corrupting the principles and practice of vocal expression.

Under the prevalent creed of the Old elocution, this purpose may need explanation. The creed is, that all who speak with a perception of the thought and passion of their subject, speak with propriety. Now nearly all persons both read and speak so differently from each other, that we plainly distinguish the intonations, joined with the other modes of the voice, in each individual. But it is intonation, with other modes, which constitutes the expression of speech: and we must allow that the individuals universally utter their own thoughts and passions. This creed then carries with it the conclusion, that speech is not directed by a universal system of correspondence between the state of mind and the vocal sign; but that each individual must have for his states of mind, a peculiar system of signs, producing that distinguishable difference from all others, which we perceive in both his reading and his speaking voice.

It would therefore follow, from the pretensions of this creed, that mimicry, by amusing itself with the peculiarities of all, so far from being injurious to the powers of speech, must on the contrary, tend to support and improve them. For, by this belief, all being supposed to speak their respective states of

mind correctly, while all speak differently, the mimic, who can assume the proprieties of each, must possess the faculty of acquiring the excellencies of all. It is well known, that the effects of mimicry depend on contrast; and the contrast in this case, must be made, with some standard in the human voice. But by the condition or consequence of the creed, the standard of each individual is his own individuality; and thus the standard is destroyed by its endless variations. Mimicry then, though able to assume the vocal ability of all, cannot, from the want of a standard, assign to any one a comparative excellence, or superiority: and though it may, by universal imitation, add to its powers a superfluous flexibility, it cannot, from the want of this measure of excellence, improve or exalt itself. And as it must necessarily, from the vast amount of worldly falsehood and bad taste, be more frequently employed on vulgarity and exaggeration, than on truth and refinement, its constant tendency must be to error and degradation.

Mimicry in speech is the exact, or caricatured imitation of its faults. It must therefore be founded on a perverted, or extravagant employment of the various forms of Quality, Time, Force, Abruptness and Pitch. Mimicry is the result of the ignorance and error of man, in the uses of his voice. With all his imitations; except they remind him of his own defects of body or mind, or of his want of dignity in the imitation; he cannot turn into ridicule, the unviolated law of nature within the whole range of the sub-animal voice. In the deformities, and errors of his own, he is the fit subject of his own contempt. Had the true and expressive system of that voice, been developed and taught, there would have been, as in grammar, few faults, except upon the vulgar tongue; and perhaps no mimicry, worthy of an intelligent smile, in speech. The order of Nature, with all things aright but untoward Man, has by its fitness, its accordance, its serious truth, and its beauty, excluded every cause of the Ridiculous from her works: and an elocution that elegantly obeys her laws, cannot be mimicked for the amusement of a discerning and respectful ear.

Mimicry is not only founded on faults, but it contributes to

multiply and to confirm them. It multiplies faults, by confounding those just perceptions, that might discern and prevent, or correct them; and it confirms them in the mimic, by giving to a habit of distortion, the force of second nature in his voice. Mimicry weakens and perverts the powers of expression, by confusing its signs, in representing the same state of mind, as differently expressed by different individuals: when in common consistency it should always have the same appropriate vocal sign. One cause of our not readily perceiving the true system of speech is, that the ordained association of sign and state of mind, is in the corrupt practice of the greater part of mankind, confounded, by the same state being expressed in so many different ways. How much then, must the mimic be at fault, and the whole purpose of his speech be perverted, by the endless variety and exaggerated degree of false expression, constantly upon his ear? Few mimics are able to rise to the character of dignified utterance; and when they even seriously imitate accomplished speakers, it is always in their accidental defects; for these only give the amusing characteristics. Some of the better class of Actors possess a power of mimicry: but as far as I have known them, they have wanted a high refinement and finish, in the truthful representation of thought and passion. And so it ought to be: and so it will be regarded hereafter, if in our present history there is any conformity to the wise and efficient laws of Nature.

And here let me not unmindfully say, that if observation had not, by accident, afforded me the light, and the defence of this offered system of the voice, I would not have dared, nor even thought, to touch the mantle of renown, that wraps the Histrionic character of the Immortal Garrick. But when I see him, in that Emblematic Portrait of his fame, equally affected to the Comic, and the Tragic Muse; and hear, that he could both by taste and habit, mask the expressive features of his elocution, by an exaggerated and distorted mimicry, I grieve to think that my imagination must lose a single ray, from the bright and welcome vision of his Ideal Perfection.

Such, from its very character, must, to a greater or less ex-

tent, be the effect of mimicry, even on the finest mould of nature in the unenlightened human voice. How far a full and accurate knowledge and use of all the means, ordained for truth and elegance of expression, with a perfect discrimination between the right and the wrong in speech, may enable an accomplished Actor habitually to practice the deformities, without infecting the graces of utterance, must be determined by the opportunities of future experience. At present, it is well to keep the tongue away from the contaminating company of its own unconscious faults. For it is with our voices, as with our morals; the habit of doing only right, most effectually preserves us from wrong: and it is no less dangerous, to play with mischief in the one, than to amuse ourselves with mockery in the other.*

An inquiry into the subject of mimicry, will afford a further view of the consistency of the whole science of expression, set-forth in this essay. For if correct and elegant speech requires the employment of the vocal constituents, in their proper places, in their proper successions, and in due proportion to each other, it will furnish, if the reader yet doubts, some support to this recorded system, to find; the violation of its rules, by a misplaced, or over-proportioned, or exclusive use of certain of these constituents is productive of a palling monotony, or a grotesque caricature.

Of Monotony of Voice. This is an old term in elocution; but it is here used with a more extensive signification than formerly. It means in general, the undue continuation of any function of the voice.

* In the early period of life, I had to a certain degree the power of mimicry: and the ability to imitate the human and sub-animal voice, has assisted me in discriminating by contrast, the graces of utterance, in recording many of its faults. Since the development of the vocal constituents, with a habitual practice of the means, and experience of the effects, of a true, appropriate, and elegant speech, the readiness and precision of that mimicry is much impaired; and in a measure lost: without however, the least diminution of acuteness, in the measurement of time and tune, when now in my seventy-fourth year, enlarging the Fifth edition of this Work. I cannot say how it would have been, had mimicry been a purpose of business or ambition.

One can scarcely point-out an occasion, on which the simple rise of the second, or the diatonic wave, has this effect; for according to our system, these are properly the most frequent of the continuous styles of discourse. The use of the second, in place of another interval, may sometimes be an error in expression, but we do not call it monotony. The chromatic melody, though a continuation of the impressive interval of the semitone, is not monotonous, if its plaintiveness is suited to the state of mind: but many other constituents, when spread over discourse, offend by this fault. Thus a repeated succession of the same phrases in the current; the same kind of cadence, particularly if it frequently occurs; a melody formed on the third, or fifth; a restriction of emphasis to the third, or fifth, or octave; a constant use of the accent and emphasis of the radical, the vanishing, or the thorough stress; of the tremor; and of the downward wider intervals; too free a use of remote skips in the radical change, both in the current, and the cadence; of the wider and unequal waves; with the protracted notes of song, may each become the cause of monotony. And it may be again remarked, that all constituents severally allotted to the rare occasions of emphasis, seem to be protected against the fault of undue repetition, not only by its violating the vocal rules for thought and expression, but by producing at the same time, an offensive monotony.

Of Ranting in Speech. This fault consists in the excess of certain functions. These are loudness; violence in the radical, and the vanishing stresses; and in general, an over-doing of just expression, when united with unnecessary force.

Of Affectation in Speech. This consists in an imbecile perversion of the proper use of articulation, and of the intervals of pitch, with a mincing awkwardness, that always attends the actions of personal conceit.

Of Mouthing in Speech. This belongs properly to the head of the faults of articulation; and refers to deviations from standard pronunciation; of which it is not my intention to speak particularly.

Mouthing consists in the improper employment of the lips in utterance.

Some of the tonic elements, and one of the subtonics are made by the assistance of the lips. They are *o*-we, *oo*-ze, *ou*-r, and *m*. When these abound it may, without precaution on the part of the speaker, lead to mouthing. All the other subtonics may be to a degree, infected with this fault. It slightly infuses the sound of the *o*-we or *oo*-ze into their vocality; for the protrusion of the lips, gives something of this character even to a lingual element. Mouthing may be called a form of affectation.

I might here give a particular description of the voices of Childhood and of Age: for these may be looked upon as faults, when compared with the full-formed, vigorous, and varied utterance of intermediate periods. Our analysis will enable an observant reader to discover their respective characters. He will find the voice of childhood to be high in pitch, vividly monotonous in melody, and defective in cadence, with nothing, except parental doting to reconcile the ear to its screeching intonation; which in its piercing and untunable noise from mingling hundreds 'just let loose from school' is a nuisance well deserving the rod of a Correctional Police, in every community that vainly hopes, by a little reading, writing, and arithmetic, to banish ignorance, raise up a commonwealth of wise and virtuous citizens, and to quiet the disorderly passions of mankind. He will find old age to be slow, with frequent pauses, feeble radical stress, tremulous, occasionally breaking into the falsette, and piping the childish treble in his voice.

The faults thus enumerated, are more or less common among those who pass for good, and often the best Readers and Actors. When instruction shall be derived from the Natural Philosophy of speech, and not from the egotism of untaught 'genius,' nor the varying and contradictory examples it pretends to set-up for Imitation; the defects and deformities of utterance from these sources, now equally prevalent in the higher and the humble class of readers, will like the faults of grammar, be confined to the uneducated and the careless.

I have described the faults of speakers under general heads, and in their separate forms. They are heard in bad speakers, under all possible combinations: but the permutations would defy every attempt towards a useful arrangement. The contemplation of the subject is therefore left as a task for the reader.

Should the principles of this work ever prevail, and Speech hereafter become a Liberal and Elegant Art, it may be imagined; the faults described in this section, as infecting the whole world of elocution, will have so far passed away, that the picture here exhibited, will seem to have been overdrawn. But when were the excellencies of Art, or Wisdom, or Worth, ever universal or even common? There will always remain in this motly world, posterity enough of those who now defeat the designs of nature, and mar the mind-directed music and expression of speech, to show to another age, that I may not unfairly have recorded, the almost universal prevalence of this deafness, and deformity, throughout the great family of their vocal ancestors.*

* Having endeavored to show, that the descriptions offered in this essay, are taken from nature, and thus might furnish the ground of a system for all times, and for all cultivated nations; and having further, shown that faults, being but a misapplication of the constitutents of a just and elegant speech, must of necessity, be universally of a similar character, among those who disregard the principles of that just and elegant speech: I have only to add here, as it might perhaps be required, some support to this conclusion.

During my residence at Rome, in the winter of eighteen hundred and forty-six—seven, I was present at an annual exhibition of the scholars of the *Propaganda.* From pencil-notes taken at the time, on the margin of a programme of the exercises, and briefly recording my perception of the character of the elocution, I make the following summary.

There were from fifty to sixty speakers, men and boys; apparently from the age of twelve to five and twenty; of various colors, visages, and languages; and from countries of different degrees of ignorance, and of civilization, between the longitude of eastern China, and that of the Allegheny mountains. Now as each and all of these individuals must have had the respective forms of their intonation, and of the other modes of the voice, determined and fixed by early habit in their native country; they could have undergone no material change in the Roman school. Yet the proprieties of speech, if any, and all its faults, whether in form, degree, or misapplied expression, were the same as those we have enumerated in the English voice. No matter, to what syllabic

In describing the faults of readers, and on other occasions in this essay, I have referred to eminent, as well as to exceptionable examples, in the vocal practice of the Stage. The Actor holds both for purpose and opportunity, the first and most observed position in the Art of Elocution; and should long have been our best and all-sufficient Master in its School. The Senate, the Pulpit, and the Bar, with the verbal means of argument or persuasion almost exclusively before them, have so earnestly, or artfully pursued these leading interests, that they have not observed, nor indeed wished to observe, how far the cultivated powers of the voice might have assisted the honest or the ambitious purpose of their oratory. But with the Stage, speech is in itself, the means and the end of Histrionic distinction; for however the Actor may be unduly influenced by applause, this applause is supposed to be attainable, only through the expressive powers of his voice. It has therefore been towards the Stage alone, that criticism has shown a disposition, formally to direct its vague and limited rules of vocal propriety and taste. The Stage however has not fulfiled the duties of its position; for though holding the highest place of influential example in the art, and enjoying the immediate rewards of popularity, it has done little more than keep-up the tradition of its *business* and *routine*; and tediously record the personal debut, engagements, retirement, and every sort of anecdote of its renowned Performers; without one serious thought of turning a discriminative ear to their vocal excellence, and thereby

sound, or structure of language they had been born, there was collectively among them, the same vicious variety in the uses of time, force, quality, abruptness and intonation, as with ourselves; and as with us of the Saxon, Celtic, Gaulish, and Teutonic tongues; one vast predominance of faults. Yet, while closely listening to the right, the wrong, and the peculiar, I heard nothing in form, or even in queerness or exaggeration, that I had not seemingly heard before. In short, the destined swarthy wanderer of the Propaganda, with his aimless and chaotic efforts in speech, and the accomplished Queens of song from the Conservatorio, with their unconscious desecration, so to speak, of expression in Recitative, are more nearly assimilated, in these vices of intonation, than their difference in complexion and in glory will allow the pride of the Opera to acknowledge.

affording available instruction, on the means of their success; while its distinguished Performers themselves, through all generations, appear to us more culpably, in the condition of too many others in exalted stations, who have not so much desired to fulfil the trusts of their Stewardship, as to acquire wealth and influence and distinction for themselves.*

For this particular state of Histrionic Art, there must be a cause; and as our analysis has enabled us to explain the causes of some faults that universally infect the voice, we may here properly inquire; why elocution has not been able to assume an intelligent, systematic, and respected authority on the Stage. Speech is the audible sign of the logical powers of the mind, as well as of its individual ideas; we shall therefore find, that the peculiar faults of the Stage arise from a somewhat sectarian, and mystic character of intellect in the Actor. I therefore devote a few remaining pages to the subject;

Of the Faults of Stage-Personation. The most general and influential cause from which many of the faults of the Actor seem to arise, and under which, knowledge in his art has never been either communicable or progressive; is the delusive assumption, so fatal to a clear and practical use of the mind, that his purposes are effected by certain 'innate powers' or 'spiritual gifts' independently of all instruction; that so far

* Shortly after the publication of this work, I was asked by a friendly Judge; how I came to write it; for he had supposed it would have been written by some Public Speaker. But Judges deliver opinions; and the whole line of historical Reports furnishes only a single Case-in-point, to my friend's supposition: for of all the Orators, Demosthenese alone is said to have tried vocal instruction; in teaching himself by holding pebbles in his mouth. Yet the 'theory' of the process seems to have been no better understood then than it is now; since he never had a second scholar in the same pebble-way. And generally, it would be strange for an Orator to teach elocution, when he believes it to be a *heaven-born gift*, that cannot be taught.

Though I have heard and heard-of, Great Speakers who have won golden opinions by their 'silver tones;' I have always found, it was *what* they said, not *how* they said it, that set their party *whippers in*, beneath the 'Hotel-window,' and around 'the table,' in a roar. True however it is, that Orators neither write books on Elocution for others; nor read books on Elocution to instruct themselves.

from being the result of the plain and universal rule of successful thought and action, the expression of his Enacted Character, like that vulgar idea of the 'fine madness' of poetical invention, is the effect of a peculiar histrionic 'phrensy' of passion, with the 'inspired embodiment' of its signs in the countenance and the voice.

This mysticism of the school of Acting has, as I understand it, divided its eminent disciples into two Classes. The First has a sort of double existence, consisting, at one time, of its common animal attributes of motion, sensation and thought; at another, of the 'spiritual' representation of the language of the poet. In one of these lives, the actor prepares for his part, according to his own conception of it, or to the traditionary rules of the Green Room; and for his scenic relationships to the rest of the Company, goes to Rehearsal, with his everyday mind, speech, and apparel. This is the personal life of the actor. In the other life he is before the audience, and has entered into a 'spiritual existence' with the poet. Here, all self-perception is lost; he is sensible to nothing, and has only an indescribable idea of the commingling of his own enacting 'soul,' with the rhetorical 'soul' of his author; thus entering with him into one co-efficient expression of gesture, countenance, and voice. The state of an actor, in thus losing his consciousness, in the metaphysical 'ideality' of the character, is called *Identity*. And as well as I can understand this bodily and mental condition, the actor seems to think, move, and speak in a peculiar kind of *Trance*.*

* An Actor, or Personator on the Stage, whatever his fictional school may teach, can no more, intellectually and passionately, believe or feel himself to be the character he represents, than he can, in ideal representation, feel the pain of his friend, or, in sensual imagination, taste the food that gratifies him. If he should in mind, for he cannot in person, be or appear to himself to be another, he must, in mind, cease to be himself: and therefore cannot, in thought and passion, become another, except, if even that is possible, in delirium or a dream. Nor is there the least necessity that he should in acting, appear to himself to be another, in order to act well. Wicked and foolish as man is in most of his affairs, it would be appalling to think what he might be, if human nature had not been made, in all things and everywhere alike. We are there-

The Second Class, though altogether different in its character from that of Identity, is no less mystical in its account of itself. But as I do not comprehend the account of that unthinking and inexpressive histrionic machinery, by which an

fore, by birth and education, identical with one another; without its being a peculiar effort of 'genius' in a Player to feign himself so. and this is the opinion of the world; for we all know, what a social, moral, political, and religious commotion is produced by a single individual of name and station, who questions conformity, and observes and thinks for himself. He is marked as a dangerous character. Difference from the rest of the world in observation and thought, which are the charm of life, is rare; but in passion, which is almost the whole life itself of man, it is impossible. If by internal motive, or external impression, ideas are excited into passion, we must show or enact it, in like manner as it is done by others. For though there may be some variation of degree and character, the passion itself, in sensation, and outward effect is similar in all.

It is not necessary then, to 'enter into' or feel the passion of another; we are already in it, by a similar constitution; and have only to feel and express it, as properly our own, when excited within us either by the voice of the orator, or the written language of the historian and the poet.

In illustration, let us suppose an Actor to have the education, thought, passion and physical means for expression, of the best of his class; and to enact the part of Hamlet, before the Ghost of his Father. He has then in his mind, the *thoughts* of doubt, disbelief, inquiry, and of the supernatural event before him. The *passions* or vivid ideas that affect and absorb, not entrance him, are horror, astonishment, reverence, affection, and revenge. These common thoughts and passions are, either from Nature or from habit, so at command, 'that a man might *play* them;' as Shakspeare analytically and truly describes it; by 'forcing his soul to its *own conceit*,' not into Identity with the conceit or conception of another: for as far as they have been experienced, and no farther, can they be mentally known, and expressed. No one has felt them, in the case before us, with the vividness of life, but the supposed once-existing Hamlet: and therefore the Actor may raise within himself a certain form and degree of those thoughts and passions, but cannot become identical with Hamlet, even if good acting should require it. He is then only identical, so to speak, with himself, upon the experienced forms and degrees of his own passion and thought.

The Actor's idea of *Identity*, compared with the plain phenomena of the mind and the voice, would seem to have arisen from one of these visionary views of Stage-personation; either that the state of mind ascribed to a Character, is to be represented by the Actor being really excited to the exact state of mind ascribed to that character, which is but a metaphysical notion; or by his trying to *forget* himself, and in thought and passion, to become, as if absolutely another, which is a hopeless metaphysical task.

Actor affects an audience, I shall, in noticing the subject, be obliged to quote the words of the initiated, who pretend to describe it.

I find it has long been a question among Actors and Stage-critics; whether he who excites most passion in his audience, is necessarily excited and directed by passion within himself. This Platonic, or soul-dealing, and therefore disputatious and interminable question, seems so clearly, to have arisen from a belief in the 'Spirituality' of Expression, supported by a determined ignorance of the describable forms of the speaking

How far, in the case before us, the Actor is to become identical with the *Poet*, is another subject for consideration: and this leads to the inquiry, how far Shakspeare designed to identify himself in thought and passion with the thinking and suffering of the once-existing Hamlet. If a Poet should become identical as he thinks, with some pre-existing model, so to speak, and upon that identity, should draw the character from himself; the Actor, in identifying himself with the character, would necessarily become identical, so to call it, with the poet. I have nothing to say here, on what a poet might imagine of himself; for he may have his delusions, as well as the actor. With all respect however for the poet, even one in truth and greatness of thought, we maintain, that he, in no case becomes identical with the character he describes. How it may be with a character he *altogether* creates, if a poet ever did so create, I leave for poets, who work with 'transcendental spiritualities' to decide. When the costume, together with the language of thought and passion of a Character, is assumed by the Actor; and he has to move and to speak like that character, he might possibly seem to himself to have some slight reason for believing, against his senses, that he is the very character: like Christopher Sly in the Play, who, with so many persuaders towards his delusion, exclaims at last, 'Upon my life, I am a Lord indeed.' But how can the poet find a point of approach to similarity, much less enter into Identity with his character, either historical or created; when spreading his imagination for his task, he gradually and line by line, selects from its amplitude; and roaming, in his associations, after everything, returns with a gathered choice of thoughts, characters, manners, imagery, and language: and all this effected in time, and succession, by a Shakspeare; only a high example here; identical with his own classifying power, and the grace and grandeur of its taste. What has he, in drawing the character of Hamlet, to do with *contracting* himself into a fixed and momentary identity with such a passing and every-day personage as a former Prince of Denmark?

Leaving *Identity* then to its own Notional fate, the case seems to be; that the Poet should, or does add what *he* pleases, to the original traits of a character furnished by history; and the Actor adds what he has learned, to be the proper vocal-representation of a character furnished by the poet.

voice, and of their physical instrumentality in representing thought and passion, that I need not show, by our present light of analysis, in what manner it has contributed to prevent a progressive observation of the exact and beautiful co-relation between the mind and the voice. The maxim of Horace; 'if you wish me to weep, you must yourself first '*feel*' your woes,' has so far either convinced, or misled his readers, that, under either of these two influences, I would not have here introduced the subject of this confounding question, if I had not met with the following confounding attempt to announce it.

'The actor of an opposite school,' says the Autobiography of an Actress, chapter thirteen, 'if he be a thorough artist, is more sure of producing startling effects. He stands unmoved amidst the boisterous seas, the whirlwinds of passion swelling around him. He exercises perfect command over the emotions of the audience; seems to hold their heart-strings in his hands, to play upon their sympathies, as on an instrument; to electrify or subdue his hearers by an effort of volition; but not a pulse in his own frame, beats more rapidly than its wont. His personifications are cut out of marble; they are grand, sublime, but no heart throbs within the life-like sculpture. Such was the school of the great Talma. This absolute power over others, combined with perfect self-command, is pronounced by a certain class of critics, the perfection of dramatic Art.' And then, to show the difference between the actor who draws from the depth of his *identical* 'soul,' and him who only *appears* to do so, we have the following fact. 'I have acted with distinguished tragedians, who after some significant bursts of pathos, which seemed wrung from the utmost depths of the soul, while the audience were deafening themselves, and us, with their frantic applause, quietly turned to their brethren, with a comical grimace, and a few muttered words of satirical humor, that caused an irresistible burst of laughter.' The reader, if he looks for meaning and precision in language, must say for himself, what all this account of Great Acting means, whether in the school of Identity, or of Talma. To me, it conveys not a single definite idea of the kinds, degrees, purposes, and effects

of thought and passion, nor of the character and management of the personal and vocal signs that express them.*

* In addition to this visionary attempt to describe the manner of an accomplished Actor, by transforming him into a 'stoic' of the Stage, 'a man without a tear;' and still further to justify our opinion of elocutionary discrimination, I select from a fashionable authority *of the day*, the following attempt, of a somewhat different character, but quite as unintelligible; and showing that delusion of the mind which at times, overcomes us all when with words alone, we make a picture to ourselves, wherein no one else can recognize the representation of a clear idea of things.

Madame de Stael, whom I quote at second hand, from an English writer somewhere, speaks of Talma in these words: 'There is in the voice of this man' a magic which I cannot describe; which from the first moment, when its accent is heard, awakens all the sympathies of the heart; all the charms of music, of painting, of sculpture, and of poetry; but above all, of the language of the soul.'

It is always of great importance, to distinguish between a particular explanation of an object or action, and the self-absorbed writer's description of his own thoughts and feelings upon it: a point neglected in nine cases out of ten, in all past and present histrionic criticism. If a writer, in the selfish agonies of his own delights, and in the vagueness, of his transcendental abstractions, declares that the manner of an Actor, 'cannot be described,' the reader who is obliged to rely altogether on description, is not to be reprehended, especially when there is 'soul and magic' in the case, if he can have no idea of it. In general, as a reasonable appendage to such a rhapsody as the preceding; a writer, after acknowledging his inability to explain the thing itself, should at least, attempt to describe what he means by his own idea of it; a task perhaps still more difficult.

It is my misfortune never to have heard the celebrated Talma. Nor has that loss been otherwise supplied: for with due respect to the memory of an Actor whom I did not know, I would fain not ascribe to him a florid and outrageous intonation of wider intervals and waves, that I once heard from a declaimer, who was said to be his pupil and imitator: and all the descriptive terms I have met with, in critical eulogies on his elocution, have not given me the least idea of his knowledge and management of the voice, whatever that may have been: while the vague opinions and the egregious misjudgments among the few as well as the many, on subjects like this; together with what I know by our principles, to be exaggerated intonation of French Tragedy; would leave me equally open to belief, or to doubt; were a question on this point to be raised on the reality of the merit universally ascribed to him.

If this declaration should shock the partiality, I do not say impeach the judgment, of an admirer, it may perhaps moderate his revolting astonishment, when he has studiously read this little volume, and compared it with the leaves whence it was copied, in the great *Biblos* of Nature, always open for reference, before him.

In seeking instruction from others, not only in philosophy, but in the higher poetry; for this has taught me much even of physical nature, and more of the human mind; I have so accustomed myself to regard the simple truth-prints of traceable description, that my comprehension is often at fault, in the trackless pursuit of a metaphysical meaning; whether in the mischievous visions of Plato, with his 'arithmetic mediums,' and his 'procreations of the soul;' in the equally incomprehensible, though far less rhetorical and methodic dreams of his later pupils, Jacob Behmen and Emanuel Kant; or in the unassignable ideas of histrionic principles and criticism. But while we may be unable to follow the mystic notions of the schools of Acting, and to say how far they go; it is not so difficult, with a little patience on the part of the reader, to inform, or remind him whence they are derived.

The Greeks, unfortunately in some things our teachers, received so much of their Philosophical Fiction from Egypt and the East, that it is impossible to say, to what extent they invented, or how far they only altered and dressed-up the fable: yet it is certain, that having contrived, or adopted the imposition, they afterwards blindly went along with it. It was according to the vain and groping purposes of the Greek philosophers, that while they desired to know the truth, they could not find a metaphysical, and would not take the plain perceptive way, to learn it. Observing how much time and labor were necessary for acquiring a knowledge of the frame and laws of nature, by what appeared to them a tedious use of the senses, they resolved to accomplish it more easily by a 'pure intellection of the soul.' In this imaginative process, *assuming*, according to the human method of Design and Construction, that the world was made from an ideal design, or what they called a Pattern-Form of the world previously existing in the mind of the Creator; and that the mind of man, being made in the image of the Creative-Mind, was thus a humble finite offspring of its all-glorious infinity: And further, *observing*; for they did add an allowed mite of experience to their fictions; really *observing*, I say, the human mind to be capable of un-

limited improvement, they thereupon fancied, that in abstracting itself from the uninstructive and contaminating company of the senses, as well as from all other disturbing influences of this mortal life, it might, by a long and contemplative exercise of its own powers on its uncorrupted *self*, hopefully ascend towards the Creative Mind, and reach at last, its Parent-state of intellectual perfection, and immortality: that the Mind thus purified, returning to its omnicient Father, and being made partaker of his knowledge, might come at last, though still residing within an earthly form, to behold his pattern of creation, and thus, by access to the constructive designs, be able to comprehend the plan, the purpose, and the workmanship of all things. This process of Contemplation, was a product, and part of what the Greeks termed their Metaphysics, or the sublime Abstraction of the First Philosophy; now indeed to us, first and greatest in fictional pretension, but last and least, in usefulness and truth; and which, if not originally designed to impose on ignorance, did subsequently pervert the mind to that state of theoretic credulity, by which it still imposes on itself.

It was this, together with other distracting imaginations of the First Philosophy, that so early and so fatally confused and corrupted the now, alas! irrestorable simplicity of the Christian Religion; a religion intended by its Author to be practically a general moral blessing; and; in discarding the quarrelsome notions, and verbosity of the Grecian School; to embrace an uncontentious Logic, with its decisive meaning of *Yea*, or *Nay*, for those who have 'ears to hear' unworried truth: not a religion of Platonic figments, and Aristotelian quibbles, for those who deafen their perceptions to the *unarguing* brevity of these two short verdict-words of Belief or Denial; and who by rejecting this unsophistic, this all-sufficient, this conclusive, this practical, and this peaceful Logic of the Original Christianity, have, with a heavy responsibility for their evil doing, given themselves up, universally and world-without-end, to doctrinize, to wrangle, and to hate.

It was this which withdrew the Platonic Pietist from the

visible world, to contemplate with inward but with filmy eyes, his own fanatic selfishness; thereby to raise himself to a communion with angels and saints, at the right hand of his maker; and to proclaim, with audacious triumph, his accomplished Beatitude. This, which led the Hermit and the Monk, to Platonic war against the senses; to retreat to the savage wilderness, and the Cell, before the overpowering civilization of their truth; and to seek a refuge at last, by trying to *think*, and to mortify themselves into Heaven. The Greeks began their philosophical but foolish purpose, with only disregarding the *Logic of the Senses.* The religious Anchorite, following up his Platonic creed, ended with the Impious attempt to thwart the purpose of his God, in ordaining its supremacy.

It is the idea of this irreligious sundering of heaven from the universe of sensible things, that 'God has joined together,' which still haunts the narrow-minded Bigot; who under the venerable authority of his Pagan philosophy, continues to separate the senses from contemplation: but which, in the fulness of wisdom, and of works, the beneficent Bacon, in mental saviourship, has taught us to reunite. It is this Contemplation, still uncontrolled by sense, and thus falling into visions, that enables every new Sectarian Leader, to imagine his own way to the will of his Maker, and to bring back from his own egotistical invention, another, and still another message of grace; and thus to overfill the world with discord and with dreams.

It is a modification of this system, that makes the Physician of Every School, pretend to see with his mind's eye, and that a blind one, those fictions of invisible causation in the human body, which produce the infinite succession of quarrelsome Speculations, the ever-varied Nomenclature, and the never-satisfying Practice of his Dogmatic Art; yet so inseparable from the weakness and indecision, always co-existent in the mind, with fictional and fashionable changes in opinion.

It is to the universality of this vice of thinking and believing without the Mastership of the senses, that, according to our ignorance, or our ill use of knowledge, we owe the wildness of

Grecian Spiritualism, and of natural philosophy, still imposed upon us; in the dates and postponements of Millennial Prophets; in conjuring-down the Rapping Phantoms of the dead; and in the Epicurean doctrine of atoms, revived in modern chemistry, with no other prospect than that of giving way in time, to some new supposition.

And finally, it is a view of this Vice that will discover the source of that absurd 'idealism' of the Actor, and of his self-sufficient metaphysical 'genius' in his attempt to describe his own conception of his characters, and of himself.

If there is *no* reason for a work, reason being here, only the adaptation of means to an end, there can properly be neither beginning nor end to the work; and if there are not *good* reasons, there can be no excellence. Nature certainly has the best reasons for her work, and although she never tells them, except through her spontaneous actions, or through experimentally-solicited signs, she does not always prevent our finding them out. An Actor may have good reasons with himself for all his ends; and some system for self-instruction; but as he never has satisfactorily told them, we must, as in the case of nature, be contented, if he does not prevent our efforts to ascertain them. Without therefore positively asserting; he has no means of instructing himself, or of being instructed, beyond his common school of Imitation, we may, if unable to discover his reasons or principles, particularly on the subject of the voice; be allowed to state our view of the causes why, with an exception of some local routine, and the business of the stage, he has none, above the instincts of gesture, countenance, and voice, common to him and the rest of his company.

One influential cause, affecting at large, the whole power and purpose of the Actor, though not chargeable to him alone, and which encourages this mediocrity, if indeed it does not produce it; is the too frequent absence, from a public audience, of those watchful Masters, Knowledge and Taste; masters who make greatness, wherever they rule, because they will have nothing else; and who in passing judgment on the faults and merits of an actor, teach him at the same time, to know himself. This

however, is a general cause, arising from a neglect of instruction, common to the Actor and his audience. But leaving this point for the consideration of others, we will here briefly endeavor to show particularly, not only why he has not a deep and thorough knowledge of very important requisites in his art, but why the circumstances which affect him, render it almost necessary that it should be so.

In the First place, then, the vocation itself of an actor is apt to over-occupy, and thereby thwart any broader purpose of his mind, with memorial efforts upon words; and with a perpetual and varied succession of thought and passion, strongly excited for the moment, but too fugitive to become mentally familiar, or directively useful in the higher designs of expression; and therefore not calculated to lead his attention, or inquiry, beyond the common topics of his art.

Second. The whole mind of an Actor, with all its sensibilities, is involved in the disturbing interest of his success. His success is measured by public applause; and public applause, though the very life and support of Egotism, rarely assists or enlarges the intellect, even on the subject of its ambition; but is apt to weaken its power, and prevent its extension, and advancement in everything else.

Third. The actor, by that necessary law of a wholesome and a happy life, which directs us all to some physical or intellectual industry, goes to the stage, in nearly every instance, as a means of support; and too often without the preparatory education to give power to his purpose, and dignity to its effect; allured in the unreflective period of youth, by a dream of prospects and hope, rather than by a view of the influential realities and important consequences of his choice; and beset by an early and restless ambition to be known, necessarily most urgent with him who, while he is unknown to others, is at the same time very probably unknown to himself; of a temperament, not always sedate and steady, nor extended and permanent enough to form the habit of looking into things as they are, and of fairly estimating the difficulties of a task. 'O I never think so nicely as that,' said an actress; the spoilt-

child of the populace of two Hemispheres; to one, who remarked, that singing might be as articulate as speech.

Now, as it is much easier, gradually to change a vague perception into positive error, than to work-up exact and comprehensive observation into systematic truth; it is almost conclusive, that minds born, or fashioned by circumstances, to the condition we have just described, would turn from the labor of cultivating the united powers of observation and reflection, to the amusement of indulging a fancy; and thus become a prey to the sophistry of Platonic fiction, or as it is now called, 'Ideality,' or 'Transcendental thought.' And such appears to be the state of mind, as far as they have explained it, of that class of actors, who surrounding themselves with visions of more than enthusiastic passion, perform their part by the mystic means of Identity.

I can say nothing of the state of mind of the second Class, that electrifies its hearers, by 'volition;' by 'grand and sublime personations cut out of marble;' and though without a 'heart-throb of its own within its life-like sculpture,' yet stirs up its audience, to 'deafening themselves with their frantic applause.' Its power, in its own estimation, is indeed wonderful; but the ways, and means, of this power are much beyond my understanding: for to me, the account of these so-thought Frigidists, equally with that of the former Class, taken from their own dreams about themselves, contains not one assignable image in description, not one useful word of instruction, and nothing but words, in the purposes of histrionic criticism.*

Supposing then, the difficulty or impossibility of our comprehending the above description of the two great classes of Acting; to be as strict a consequence of its obscurity, as if it was designed to be unintelligible: how are we to correct the *actor-*

* It appears, from the preceding description, that while the Actor of the second class, holds no ecstatic Identity with his Author, and returns no grateful 'feeling' to the 'frantic applause' of his audience, he must have under his 'sculptured suit of marble,' some very peculiar ecstacy within himself.

As I vaguely comprehend this strange affair, and would write it down, in something like its own fantastic figures; the Actor's 'soul' sits all-secluded, a self-sufficient Monocrat, without a single minister of passion near the throne.

ism of Actors, in being either unconsciously or wilfully incomprehensible in their ideas of themselves; which the 'Genius of the Lamp' of innate and self-sufficient light, has strongly encouraged, if indeed, he did not originally introduce it into the strolling Company of Thespis? Simply by removing their hallucinations about personated 'Identity' and Frigid personation; by inviting them down from 'the realms of cloud-land, where they dwell with the ideal creations of the poet;' and by teaching them so clearly the measurable signs of thought, and passion, that *their own* plain and intelligible state of mind if representable by countenance, gesture, and voice, can be distinctly conveyed to *others*.

Since then the Observative Philosophy; the Real Author-power of this work, under my humble name; has for the benefit of the Actor, furnished the materials for a better condition of his art, let the Actor listen for a moment, to the Observative Philosophy.

All that has been gropingly sought through the 'spirituality' of Plato, and the *Actor-ism* of the Stage, may be thus set down in the clear Baconian Logic of the Senses. An actor, in his personations, is not a 'disembodied being of cloud-land' 'kindled by Promethean fire' and 'taking the audience by storm;' with 'an upward gaze,' and in contempt of sensible things, 'treading external circumstances beneath his feet.' He is like the rest of us; though he may not admit *this* 'identity;' an earthly animal, of flesh and blood; with the means of moving, and of plainly or passionately thinking, and speaking; which he is visibly and audibly to apply with intelligence and taste. The thoughts to be declared, are set down in his Part, and are plainly communicable, by grammatical and appropriate speech. The passions to be expressed, are described or implied in the words of his author. These thoughts and passions, at least all that can, and ought to be represented, are common to mankind, and are therefore readily excited in an audience, by their well known sensible signs.

The actor being thus kept down to the level of humanity, on the points of thought and passion; the Baconian method of

working-out the practice through the principle, proceeds to the manner of expressing them. This is shown in the person, the countenance, and the voice.

Spiritualism has never gone so far, as to assume the mystical direction of personal Gesture. The exalted, the downcast, the averted, the assenting, and dissenting head; the hasty, the dignified, and the starting step; the fixed, and the supplosive foot; with the chironomy of the arm, in its unnumbered motions and meanings, are all, in their consonance of character and expresssion with the countenance and voice, no more than obvious muscular movements, prompted by nature, confirmed in their uses by habit, and exercised with propriety and taste.

In the countenance, the Baconian eye of observation sees nothing in character and expression, but physical form, outline, and movement, together with the smooth and the wrinkled, the white and the red; all variously combined, and yet so plainly associated with their respective thought and passion, that your dog, happily freed from Platonic fancies, in a moment understands them in your face. But here the actor begins to raise his 'Perturbing Spirit;' and not contented with nature's own physical sufficiency for his thoughtive and passionative signs, and which, if left to itself, would accomplish all his face is fit for, only forces it to the distortion of 'electrifying looks,' by 'throwing his soul' into his eyes, and nose, and mouth, and brow; and perhaps, in violence to the just expression of well-closed lips, even into the grinning of his very teeth.

And what does the Baconian observer find in the Actor's voice? He hears that some of his words are of longer quantity than others; some more forcibly pronounced; some are harsh, others smooth; some acute, others grave; in short he hears, not in his *soul's ear*, but physically hears, the Modes of quality, force, time, abruptness and pitch, with their various forms, degrees, and practical distinctions, detailed throughout this work; by a pupil of only a lower Form, in the Baconian school, who is yet happy in its present, and looks with hopeful patience to its future tasks. But with all these phenomena *within hearing*, and only unrecognized because *unnamed*, the Platonic

Thinker, seeking something above vulgar sensation, has by imaginary 'movements of the spirit' and figments of 'occult causes,' not only prevented his own spontaneous perception of the vocal phenomena, but worse still, has so far contributed to obtund, as fictional habits generally do both the senses and the intellect, as not to let him listen, much less attempt to understand, when told by others, that the Expression of Speech is only one part of measurable and describable physical nature.

Upon all that has been said, perhaps some of those who would degrade the Fine-art of Acting, to a level with the visionary Sychology of our poetic young ladies, may ask if we have not given a too prosaic, or 'matter of fact,' account of the material and formal causes of the Art? What, says the 'cloud-capt' transcendentalist, is to become of the actor's grandeur, pathos, and grace, if they are to be deduced from physical, and not from 'spiritual' causes? We answer, that with those states of mind, the proper use of the physical means for vocal and personal expression, will, under the observative system, display those states with more uniformity, and consequently with more force: for the expression not depending on the individual caprice of visionary personation, will have a more invariable character, and therefore be more clearly and generally understood. To me however, the reason is not apparent, why the mystical 'soul' under the fancies of Identity, should be brought into Stage-Personation, more than into any other art. Why should not the Sculptor, Painter and Architect, when they studiously, and choicely complete their designs, and then practically execute them with propriety and taste; claim to have this mysterious light of esthetic inspiration? We once heard of a Frenchman, who, having made a certain *Miniature Show*; ascribed his success solely to the influence of 'a moment of enthusiasm.' And it has long been a by-word of the concentrative and transmuting influence of a Sheffield work-shop, that a button-maker, as a 'glaring instance' of *Identity*, does in time become a very Button. Nor are such jocose notions less absurd, when applied to an Actor or when assumed by himself.

The Fine arts are figuratively represented as sisters; and

they are a closely related family, so far as the elegant work of their hands is directed by a unity of the general principles of beauty in the esthetic mind. But when these principles have perceptibly and practically taken-on their separate sister-forms; any attempt, marriage-like, to join two of them into one, would defeat the design of varied departments in taste; and be repugnant to the idea of a confederate-independence among themselves. From a few elements of matter and motion, or perhaps from single matter and its motion, Nature produces her countless differences of function and form. The same abstract and governing principles of fitness and beauty in the arts, that create the delightful imagery of the poet, direct the just vocal expression of the actor. But when the abstract principle embodies itself into perception, the unity of the principle passes, if I may so speak, into the varied differences of its exemplified forms. The abstract principle with the poet, is a conscious train of directive ideas, cognizable to others only by its effect in the imagery. The abstract principle with the actor, is the conscious train of directive ideas cognizable to others only by the effect in the proper audible-sounds of his voice; and strange as it may seem, until further explained, we have a unity in the mental root and stock of those principles, but cannot have a direct resemblance between the several branches of the arts, which those principles produce. Somebody once made a doubtful metaphor, in calling Dancing, the 'poetry of motion.' It wants just as much, the clear picturing of a true and consistent trope, while it is altogether out of place, in serious discourse, to speak of the Poetry of the Stage. It has had too, the effect on unthinking Actors, and on Critics who should think to turn their attention, from the assignable merits of the art, to its vague and senseless mysticism; and to encourage the weak-minded, to gossip with others, as well as to enter into their own reveries, about the 'magical and dreamy influence of passion.' If poetry; flimsy, spirit-woven, merely self-intelligible poetry I mean; belongs to the Action of the Stage, then with the reciprocity of a meta-

phor, we might say; the Action of the stage belongs to poetical soaring, even in its transcendental flights; which is absurd.

Let me ask one question of the dramatic Mystagogue, both as critic and actor; for if not of one party, they would soon go their way from each other; whence does the poet; yes, emphatically for this case, the Poet; who being a participant-'spirit' in stage Identity, should in his own art be a bright example; whence does he draw this grandeur, pathos, and grace, which the Actor in his cloud of idealism, has only at second hand, to express? Ask the Homers, the Virgils, the Shakspeare, the Milton, the Thomsons, the Popes, and the Cowpers, in their various powers; and from their unmystified delineation of nature and of life, their analogies, all drawn at last, from that physical nature alone, not poetically sung, but clearly spoken to the ear in vivid representation of the objects of every other sense; and learn how they have become to us, through the recognized exactness of their bright and exalted pictures, the Baconian philosophers of fiction, and the great 'Secretaries' of nature and art; recording with illuminated faithfulness, the history of existing, and of possible, but not of pretending truths. They copied, each in his own hand, what was, and what had been: and set down even what might be, with the clearness of a waking and a written thought. Let then the infatuated aspirant of Stage-Personation, who thinks we have been too prosaic, about his 'Genius of Identity,' learn through his dramatic Masters, from whose language he must draw the whole, or, to try his own style of metaphor, it would only be the pantomimic 'spirit' of his vocal expression; how they performed their high poetic part of grandeur, pathos, and grace, through all the breadth and depth of passion: without any *real* 'nightly visits of the muse;' with no 'ecstacies' of the Delphian Tripod; no 'stirring the waters of the soul' to a state of poetic Identity; but on a humble seat perhaps, and without enchantment, drawing their 'goodly thoughts' in the truth and strength of simplicity, from life and books, and

things unwritten; with the privilege of descriptively exalting the *realities* of nature to perfectional degrees of the beautiful, and the sublime.

HERE I finish the history of the speaking voice: having therein, designed to record no anecdotal wonders; no magnifying traditions of how far Whitfield could be heard; no prodigies of earliest infant speech; no ultra case of a stammerer, who could not be even heard at all; no echo past counting; nor ventriloquism past belief. On a subject worthy in itself of respectful inquiry, I was reminded to pay a more grateful respect to the reader who might value this work, than contrivingly to entice him on to principles, by a distracting detail of wonderful and 'startling' facts; having endeavored to set before him an honest and instructive story from Nature; whose wisdom being the broadest principle and power of all generality, is, if it admits the term, a single Wonder, Uncompared.

It has been my design throughout this work to subject the voice to a studious examination; and by the simple but sufficient direction of the Ear, to unfold its supposed mysteries with philosophic precision. How far this has been accomplished, the intelligent reader must determine, with that allowance for minor errors, which the historian of Nature has perhaps, in an arduous task like this, a right to claim, and which the liberal and reflective critic, who may have been told of the inscrutable intonations of speech, will not refuse.

Those to whom the subject of Elocution, in its higher meaning, is new, will receive this history without prejudice; and though they may not have occasion for its practical rules, will still admire the beautiful economy of nature, in the ordination of speech. Those who have spent a life of labor, by the dim and scattered light as yet reflected from the art, and who are too proud or dull to take-on a new mind, with the advancement of knowledge; will at least learn from this essay, the deficiencies of the old scheme of instruction, even though they may not admit the deficiencies are here supplied. If the development

now offered, were only an addition to the art; persons of the latter class might discover traces of their former opinions, and thereby have some reason for admitting it. But finding here, the history of what may seem to be a new and therefore a revolting creation, they may reject it altogether, because they cannot recognize the definitions, divisions, rules, and illustrations of their familiar school-books of elocution.

However Philosophy and Taste may admire the Wisdom and Beauty in the Natural system of the voice, which we have endeavored to describe; it is to be regarded as a curiosity only, if it does not lead to some Practical application. I have therefore endeavored, on the unalterable foundation of our physiological history, to establish a system of directive precepts, and of elementary instruction.

If we infer from prevalent opinions, we must believe, the distinct methods of a good elocution are endless; for every one with self-satisfaction thinks he reads well; yet all read differently. There is however, under a varied application of just principles, but one method of reading-well; and we are now enabled, from a knowledge and nomenclature of the constituents of the voice, to furnish from Nature herself, and not from the endless fashions of the ignorant tongue, the effective means of that only-method. Without some system of generalized facts and principles in Elocution, drawn from the pervading unity of Nature, there can be none of that fellowship which so essentially contributes to the advancement of an art. Although there is an ordination of certain vocal signs to certain states of mind; conventional differences, unrectified by rule, tend to confound that ordination and weaken its authority. If some uniform system of the voice be instituted, similarity of knowledge will insure greater accuracy in the use of its signs; for intonations, like words, will have more precision and force, when not varied from their fixed and appropriate meaning.

In collecting and framing the precepts of Elocution, I have taken into view the strength, the propriety, and the beauty of expression. The system represents an intelligible, and digni-

fied method of the voice, under that form of severe but efficacious simplicity, which is not at first alluring to him who is unaccustomed to regard the exalted purpose, and effect of an enduring taste. With the art of reading thus established, its excellence must grow into sure and irreversible favor, whenever it receives that studious attention, which raises the pursuits of the wise above those of the vulgar. I might, from another art, relate the story of the great Painter, who with his mind filled with anticipative reflections on the merits of Raffaelle, was disappointed at his first sight of the walls of the Vatican, and disconsolate after his last.

The florid style of elocution, formed by wider intervals than are proper to the diatonic melody, is the result of a sway of imagination and passion like that which prevails with the child and the savage. The thoughtless excitability of noise-loving ignorance, which delights in the florid intervals of speech, demands a perpetual change to faults of a like vivid character; and capricious alteration takes the place of enduring improvement. The system of plain diatonic melody, with the occasional contrast of expressive intervals, for which, as the Advocate of Nature, I would plead, has in the charm of its simplicity, an impressive influence on the educated mind, which the studious use of observation and reflection in an art, must always produce.

If this offered system of Elocution should, on the grounds of propriety or taste, be objectionable, let another be formed by him who is better qualified for the task. Only, let a consistent, though even a conventional, system be formed. And while in other arts, we can turn to an 'Apollo,' a 'Parthenon,' and a 'Transfiguration'; to the Rules of the Oratorio; the Landscape of Whately, and of Price; the 'Institutes' of Quinctilian, and the Precepts of Horace, and of Pope; let Elocution be able hereafter, not only to bring forward the name of a Roscius, a Garrick, a Siddons, a Talma, and a Booth, but let it at the same time lay-up in the Cabinet of the arts, a history of the available ways and means of their vocal superiority. In short, let the art of speaking-well be invested,

through its methodic description, with that corporate capacity, by the preservative succession of which, the practical influence of its highest masters shall never die.

A kindly fellowship among the votaries of the arts, and the bad temper of disagreement, turn so entirely on a harmony in opinion, that whoever has examined this subject would, for social sympathy if not for truth and taste, prefer a factitious system, if well-ordered and consistent with itself, as a substitute for the varying and contradictory rules, constantly suggested by the ever-changing authority, in individual cases, of what may be called common or unenlightened speech.

The Philologist, in the study and collation of languages, estimates those which have received their classified and concordant form from the *arbitrary* institutions of grammar and prosody, above those which arise with less connection or analogy, from the wants and passions of a barbarous people.

Where shall we find the natural prototype of that elegant and precise science of Heraldry, which makes the enthusiast, over his armorial ensigns, delight in the purely *invented* system of the Escutcheon and its Charges, and read their artificial but methodic disposition, by the brief and luminous rules of Blazonry?

What book of Botany can designate the fluted stem and sheathing leaf of the free-handed floral volute; the symmetric lotus; the scrolled acanthus; the varied cup; the indented leafing, with its delicate tracery; which altogether constitute the beautiful and endless combination of ornament, in the contrasted and harmonious grouping of Greek and Roman *Ideal* Foliage?

These three subjects are all the systematic yet conventional creations of art; and it would seem, that objects of intellectual taste, as well as of sensuous perception, are sometimes more satisfactory when enjoyed, in the one case, through the impressive habit of acquired appetite; and in the other through artificial and therefore to the dogmatic mind, less changeable arrangements and rules: and we know that what is called

acquired appetite, is always governed by the influence of some habitual principles, however arbitrary these principles may be.

Without a system founded either on Nature, or Convention, I am at a loss to know by what authority criticism in Elocution is to be directed. Its rules have too frequently been drawn from the very instances which are the questionable subject of investigation. Garrick is to be tried; and by the Common Law, for *there is no Statute here*, the former case of Garrick is the rule of judgment. Happy for an art, when such authority can be cited! But what is to be said when presumption pushes itself into the front ranks of elocution, and thoughtless friends undertake to support it? The fraud must go on, till presumption quarrels, as often happens, with its own friends or with itself, and thus dissolves the spell of its fictitious character and merits.

The preceding history developes many principles of instruction, and criticism, and makes some effort towards their application. Pronunciation, pause, and *stressful* emphasis are the only points of elocution which have been reduced to the precision of particulars: and on these only have critics been able to show anything like definite censure or applause. By directing their inquiry to the details of Intonation, they will learn how far emphasis depends upon it: and when a perception of its universal influence in speech is awakened by exact description, and nomenclature, they will then first perceive how the comprehensive designs of emphasis, in the fullest purpose of thought and passion, may be marred by defects in the delicate schemes of melody, and intonated expression.

Read over a review of dramatic performance. It may have words enough for its thoughts; and very good grammar. You cannot however, avoid observing a strong disposition on the part of the writer, to say something, when he has nothing to say: hence, with some transcendental abstraction, and some unintelligible analogy to explain it; together with a parrot-vocabulary of unmeaning terms, generally misapplied, and always mawkish to an instructed and delicate taste, such as 'chasteness,' 'by-play,' 'undertone,' 'freshness,' 'harmony,

'effect,' and '*keeping*;' the writer soon makes his way to surer ground, in noting the number and dress of the audience; the comfort of the seats in the orchestra, with thanks to the manager, for recent alterations in the rules of the house; the habit of slamming doors, and the noise of iron-shod boots: the whole accompanied with copious extracts from some well-known dramatic scenes, and perhaps a reprint of one of Cumberland's criticisms. But how can I here withhold an example of the 'fine phrensy' of one of those 'brilliant hits' of histrionic criticism? 'To hear ****,' said and seriously too, not an illustrious, but a madly illustrating and modern English Poet; 'to hear **** act, is like reading Shakspeare by a flash of lightning.' A meteoric lesson on Elocution, gesture, and the countenance, worthy of the transcendental teacher; and quite satisfactory to those who thought themselves thus brightly instructed.*

* To exemplify the unintelligible generalities of the greater part of histrionic criticism, under the indefinite idea of the old Elocution; I select the following article from a Charleston newspaper of the seventh of February, eighteen hundred and thirty-eight. It is a 'cloud-land' analysis of the manner of a foreign Strolling-Actor, *Starring* at that time, through the United States; whose real excellence on many points could not however, under the old system, guard him against that transcendental fog of rhapsody, which destroys every perception, not only of an *identity* with his enacted character, but even of any likeness in the description, to the character of the Actor himself. After stating that the Theater was crowded, which we do understand, he goes on with what we do not:

'His reputation rests upon a charm that gathers strength with time—his excellence is not particular, not resting upon starts, marvelous eccentricities, miraculous shreds, that like diamonds in rubbish astonish us by mere contrast with neighboring dullness—his excellence is general, it interests and absorbs you, not by the finish of a movement, the richness of a smile, the complication of a sneer or the preternatural power of a tone, but sweeps you on in the broad, bright stream of the profoundly estimated and distinctly developed character. You live in his personation—you feel your own blood sensibly coursing in the veins of his Hamlet, your own soul rocking with his indecisive will, your own brain gathering in the dim and awful musings that swell in his. It so dawns upon you, ever casting a light before its approach, that you receive it as the realization of your own ideal, rather than start at it as an unhoped for wonder. You are not reminded that you had never thought of such, or such a conception before, and therefore you are never compelled to remember that the scene is

The preceding essay furnishes principles and definite terms, by which the specific merits and defects of an actor, or a speaker may be distinctly represented; by which the indescribable mysteries of speech, as they are called, may be intelligibly told to other ages than those that hear them; by which arrogance and imposture in this art, may be wrested from their hold on the better part of mankind, and their corrupting influence left undisturbed over that great majority, always ready to support the small, and too often the greater frauds of life; and which, in its way, does receive a sort of pleasure from the changing pictures of its credulity.

The same acute and comprehensive observation which makes an interpreter of nature, makes a Prophet in the arts. He can tell us, that in the future history of elocution, as it now is with song, the masters of its Practice must always be masters of the Science; that they will, with the confident aim of principles, address themselves to the elect of intelligence and taste, by whom their merits will be rated and their authority fixed. And if in acquiring fame or fortune by their voice, they should receive assistance from this essay, I shall be contented to think it may be even a humble contribution to the means,

without, foreign to you, on the stage and not in your own soul. You go with the personation, in it, a part of it, and not like parasites, bowing in mock astonishment at the heels of the show. This may be a little mystical, but it is as near as we can arrive to a correct account of the impression which Mr. ——— has made upon our own minds. He is evidently a scholar, a man of thought, who has worked out his ideal with all the careful labor and intense dreaming that it costs the sculptor to perfect his. The consequence of this is, that he is always the character, always Hamlet—for instance, acting, feeling, imagining, suffering, like—no, not *like*, for that denotes a comparison of two things where there is not only resemblance but difference—it is rather Hamlet himself, Shakspeare's Hamlet, bursting the cerements of his blackletter sleep and walking out from the volume upon the stage. There is a freshness, a reality in it that would give it all the charm of novelty on repetition. It could no more grow tame than the eternal truth of the poet's own creation.'

Again, at the end we have something that we do understand.

'The play was witnessed with earnest interest. We have not time to make a record of cheering, &c., but in the course of the evening Mr. ——— was called out, and amidst loud and long applause, tendered his acknowledgments to the House.'

by which the works of Esthetic Art have in all ages, delighted the intelligent and educated portion of mankind.

Finally, I would recommend this analysis, and the practical inference which may be drawn from it, to those who declare that elocution cannot be taught; that the just and elegant adaptation of the voice, to thought and passion, cannot be a conscious act, and must therefore be the work of earless, eyeless, and thoughtless 'Genuis' alone. Such persons look upon this supposed peculiar-power of the mind, as a kind of sleight; the ways and means of which are unknown and immeasurable. But 'genius' as it appears from its productions, is only an unusual aptitude for that broad, reflective, combining, and persevering observation which perceives and readily accomplishes more than is done without it; and is therefore in its purposes and uses, not altogether removed beyond a submission to knowledge and rule; though in its course of instruction, 'genius' is oftenest the pupil of itself.

Let those who are deluded by this vulgar notion of 'genius,' turn themselves from mystics, who wrap-up only to misrepresent the simple agency of the mind, and who cannot define its high productive power, which through their own veil they do not comprehend; let them ask the great Sachems of Science, the encompassing, and far-seeing Chiefs of Thought, and learn from the real possessors of it, how much of its manner may be described. They will tell us that 'genius,' if we must use this loose and oft-perverted term, is in its high meaning always earnest, sometimes enthusiastic, but never fanatical; always characterized by steady perseverance; by the love of an object in its means as well as its end; by that unshaken self-confidence in its unobtrusive powers, which converts the evil of discouragement into the benefit of success; which cares not to be alone, and is too much engrossed with its own truths, to be disturbed by the opinions of others: with a disentangling purpose to see things as they might be; and the energetic means to execute them as they ought to be; soaring above that musty policy which, in its 'wary' tact of the expedient, would with a world-serving quietude preserve them always as they are: hav-

ing the power to accomplish great and useful works, only because it wastes no time on small and selfish ones; and passing a life of warfare in detecting the impostures and follies of its own age, that the unenvious verdict of the next, like the celebrated response by the Oracle of Delphi, may pronounce it the chief in wisdom and in virtue.

A

BRIEF ANALYSIS

OF

SONG AND RECITATIVE.

When the phenomena of Speech, Song, and Recitative, are regarded independently of verbal distinctions, they display a nearer resemblance than is discoverable by a general view of their effects and names. It is the Disclosing duty of Philosophy to show us the real existences of things; to break-down many of those lines of separation which the poor conveniences of classification have established; and to exhibit, as far as available with finite resources, that clear and comprehensive picture of Nature, surveyed at once and always, by the Infinite Discernment of her own self-present, and self-percipient eye.

To the common ear, speech and song are totally different. Let us examine their relationships by a comparison of their several constituents.

In taking up this subject, I have no new vocal function to describe. Song and Recitative are respectively only certain combinations of the five modes of sound, and their forms, degrees, and varieties, including the protracted radical, and van-

ish; enumerated in the preceding history of speech. It is my design to point out briefly, the manner of these combinations; thus to complete the survey of vocal science; and if the expressive use of the voice does at all admit the Pretensions of Recitative; to show the relationship between its three leading divisions.

OF SONG.

THE art of Vocal Music has long been studiously cultivated; and although it has never yet received a full elementary analysis, either of its structure or its effects, its investigations have accumulated a mass of observation, and framed a body of rules for governing the great and brilliant results of its practical execution.

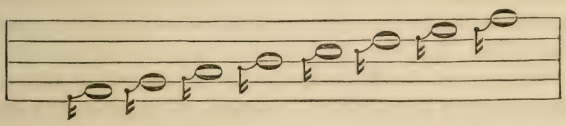
It is at this time, beyond both my design and ability to offer a detailed consideration of the topic before us. The opportunities for inquiry on the subject of Song, as well as on that of all the Fine Arts, are too limited in this country, as regards companionship in knowledge; higher discussions of taste; and eminent examples of intelligence joined with executive skill, to furnish a proposed record, in that order and with that clearness which always characterize a direct transcript from nature. It becomes the American, in considering this subject, to offer only his own observation; leaving a further description of the singing-voice, to the ample means of European experience, education, and exact inquiry. I propose to give a general account of the functions of song; leaving it to those whom it may professionally concern, to make a practical application of the facts and principles here developed, or to regard them only as a pastime of knowledge, in natural history.

As song consists in certain combinations of the five modes of the voice employed in speech, the proposed analysis will be given under the same general heads: and first;

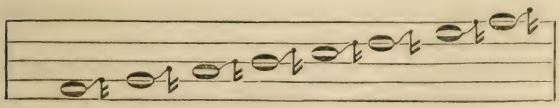
Of the Pitch or Intonation of Song. Song has every direction and extent of intonation ascribed to speech; together with two forms, which do not belong to the latter.

In the second section of the analysis of speech, I described those peculiar modifications of the concrete; the Protracted Radical, and Vanish. In their most simple form they consist respectively of a faint and rapid concrete through the interval of a tone, joined to a level line of pitch. Let us call the former of these constituent movements, the Quick-concrete; and the latter the Note. Of the quick-conrete and prolonged note, there are two conditions.

In the First; the quick concrete rises and terminates in the note at the summit of the interval, thus constituting the Protracted Vanish. The ascent by this continuation of quick concrete and note, through the seven places of the musical scale is illustrated by the following notation of time and pitch.



In the Second condition, the prolonged Note begins on the radical line. At its termination, the quick concrete rises to the summit of the interval; thus constituting the Protracted Radical. In ascending the scale, by this combination of note and concrete, the progression is made according to the following notation.



By these two conditions, we learn that the note always has the quick concrete, before or after it.

Song variously employs both these movements; the protracted radical less frequently perhaps than the protracted vanish: the voice in its instinctive intonation, appearing to fall more readily into the latter. Not having however sufficiently

examined this case, I leave it for future inquirers. Regarding the vocal *effect* or *expression* in these two forms of the protracted note, there seems to be no difference between them; and should no better reason be found for the singer's choice in taking one or the other, it might perhaps, in some cases, be decided by the character of the elements on which it is executed. Thus the radicals of the dipthongs, *a*-we, *a*-h, and *ou*-t, having more volume than their respective vanishes *e*-rr and *oo*-ze, would be chosen for the protracted note. When a *subtonic* begins, and a *tonic* ends a syllable, the protracted vanish would be taken. When a subtonic both begins and ends a syllable, there may be a reason for a choice between them. Hence a singer, with reference to the more agreeable sound, and more impressive effect of a long-drawn note, would use the protracted radical, or protracted vanish, as the construction of the syllable might allow.

The time of the concrete-rise in the foregoing scales, is represented by a semiquaver, and that of the note, by a semibreve, two comparative terms in music, expressing the proportion of one to sixteen; yet the proportion may vary.

In the great System of Song, there is a Simple, and a more Complex structure; formed respectively, by the discrete, and by the concrete movements of the voice.

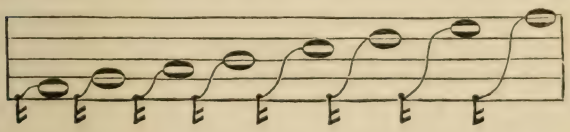
As the successions of pitch in song, represented by the preceding scales, are made with a *discrete* skip to proximate degrees, without a continuous slide from one note into another; a vocal melody founded on these scales, forms the Plainest kind of song, resembling the discrete music of a flute.

In this kind of melody, the length of the note, when compared with the concrete, is different, according to the time of the musical composition. Its longest quantity may exceed the proportion represented in the above scales. In its shortest, the note is dropped; and the double form, of note and quick concrete, thereby changed to a single equable concrete. This occurs in quick-timed songs; which therefore strongly resemble speech; and were it not for an occasional prolonged-note with wide skips of radical pitch, and a barred rythmus, they would

pass for it. This is the reason why it does not require much musical skill to sing a comic song, the greater part of its intonation being in the equable concrete.

The foregoing diagrams of the tone, represent the most simple form of the united quick-concrete and protracted-note of song. But other scales of wider concretes may be constructed.

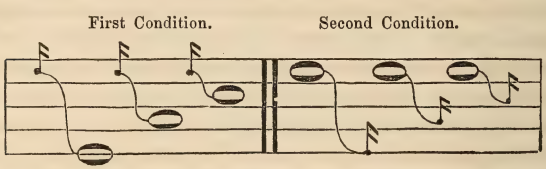
The following diagram, represents the protracted vanish; with a concrete, varying from a second to an eighth; and a wider range of the concrete might be exhibited, for song occasionally uses it. Having given above, a *full* scale of the concrete of a second with its protracted vanish, it is unnecessary to show a particular one, for each of the other intervals. The reader can in his mind, or from the following summary, do this on paper for himself, by drawing a full scale, with the concrete of a third; another full scale, with the concrete of a fourth; and thus to the octave. And here, as the interval of the concrete widens, the disproportion, both in extent and time, between the note and concrete diminishes, and the latter looses its relative distinction of *Quick*.



Now, taking this diagram, with the page inverted, it will exhibit the notation of a Protracted *Radical* with an issuing concrete of the several intervals of the scale; observing, that here we *begin* with the *octave*; a difference of no account in the explanation. Of this form, the reader can also draw the several full scales, with a differing concrete. Thus, we may have a representation of all the elementary forms of the protracted radical and protracted vanish, with their rising concretes of every extent, used in song.

Again, song employs the *downward* concrete in connection with the Protracted notes; and of these movements there are

two conditions. The First descends by the concrete, and terminates in the protracted note. The Second, on the contrary, begins with the protracted note, and then descends by the concrete, as in the following illustration; where only the third, fifth, and octave are represented; but the reader can make for himself a full scale for each of the other intervals, under both conditions.



There is another form of the junction of note and concrete, used in song, consisting of the above two conditions united: that is, the first condition may have a note at the beginning of its concrete, and the second a note at its end; the concrete in each case being between two notes. Of this the reader can for himself, draw a full scale for each different concrete, with its protracted note.

There are then in song, two conditions of the rising and two of the falling movement; severally formed by a union of the concrete of every interval, respectively with the beginning or the end of the protracted note: and a third, in which the protracted note is at both the beginning, and the end of the concrete.

What was remarked concerning the length of the note, in the scale of the concrete *second*, may be said of the other scales, with their different intervals; that the proportion between the note and the concrete may vary till the former disappears altogether, and the movement becomes like the equable concrete of the several rising and falling intervals of speech: and further, that as the concrete is widened, there may be an equality between the two. All which cases occur in the execution of the Elaborate or Florid Song.

Let us suppose the forms of the concrete, without the appendage of the note, to be united into one continuous line of con-

trary flexure. This produces, with or without an abrupt radical, the *wave* of song; and inasmuch as we have concretes of every interval and in every direction, so they may be combined into every form of the wave. But besides this simple form, which is that of speech, the wave may either begin with a protracted note, or end with one; or both begin and end with one. And these conditions, like the others, are heard only for difficulty's sake, in the twists and turns of the Florid Song.

Song likewise employs the Tremulous movement on the protracted note, the concrete, and the wave.

These are the several constituents of intonation in song; and from the simple and limited, or complex and extended use of their two elements, the protracted note and the concrete; song may be regarded under two divisions. First, as

Discrete-Song; or the progression of a melody, formed solely of the protracted radical, or of the protracted vanish, with the concrete of a second or tone, or of its wave, and a discrete change of radical pitch through any interval. And second, as

Concrete-Song; consisting of a continuous movement through the wider intervals, both in an upward and downward direction; mingled with protracted notes; with a wider radical pitch; with the various forms of the wave; and with every variety and degree of stress. In discrete song, the formality of the voice resembles that of an instrument with fixed notes: and in the concrete; that endless interchange among all the forms and varieties of quality, force, time, and pitch, resembles the unmeaning permutations, in the voice of the mocking-bird.

I here in passing, allude to the subject of articulation in song, since it is the management of pitch which secures the distinctness of this function.

It was shown, that one of the requisites for distinct pronunciation in speech, is a just apportionment of the concrete, to the literal elements. The audibility of the words in song depends in part upon the same principle; for though the peculiar intonation of the protracted note, destroys the general charac-

ter of speech, it does not alter the rule of syllabication. The correct articulation of song however, requires a further attention to the accentuation of words, and to their syllabic quantity. But the management of these matters lies with the composer and the poet. I have only to remark, that where the accent and quantity of syllables are adjusted to the accent and time of musical composition, song may be made as articulate as speech: and that with a full knowledge of the voice, together with the required diligence, a qualified person may learn to sing, in the plain melody, or discrete song, with as distinct an articulation as he speaks. I say in plain melody; for the wonderful Lofty vocal-Tumbling of the florid and *ambitious* song, has often as little to do with syllables and words, as it has with Expression; or with anything else than Difficulty, profitable engagements, and Applause. Writers on vocal science with the united resources of the old elocution, have endeavored to instruct us on this subject; yet the same preceptive page which enjoins its importance, directs that the vowels should principally compose the strain of utterance. The vowel or tonic sounds have indeed, the purest and most agreeable quality for song; and unfortunately allow fashionable singers to vocalize themselves out of their articulation, and astonish an audience out of a natural ear and its educated taste; but it is also certain, that a syllable in plain melody, is distinctly recognized, by its proper accent, and by the proper apportionment of quantity among its elements. Thus the purposes in these writers seem to be at variance. It is the vocalist's duty to reconcile them, by making distinct articulation agreeable.

The preceding, is a general account of the *structure* of pitch in song. The manner of using it, in combination with other constituents, will be described hereafter.*

* Upon a review of our history of the intonation of speech and song, it seemed to me; the effect of the discrete scale of the latter with its issuing vanish, might be produced on some musical instruments.

I had designed to connect a square organ-pipe with its finger-key, by means of compound levers, so that the same touch which raises the wind-valve should, at a succeeding moment, raise a hinged shutter on one side of the pipe, at its

Of the Time of Song. Time is here considered, only in relation to individual constituents, not to the general construction of melody and its rythmus.

open end; the object of this shutter being to cover an oblong aperture, or ventage, reaching from the very end of the pipe, so far towards its sounding-lip, as to raise the pitch a tone or second when the shutter should be opened.

Now this shutter having its centre of motion towards the sounding-lip, was to overlap the edges of the oblong ventage: while the under surface of this shutter, was to have a block attached to it, for entering and closing the ventage, the overlap of the shutter forming a rebate to the sides of the closing block. This block to be of some thickness, and beveled with its sharp angle towards the end of the pipe; that when the shutter, together with the beveled block in the ventage, as the under part of it should be raised, the ventage would be *gradually* opened, and the intonation be thus made to ascend gradually, with a concrete movement. Thus with the shutter entirely opened, the long note then produced immediately following the concrete, might give the instrumental execution of the protracted vanish.

In the transitions of melody with such a contrivance, it would be necessary that the valve in the wind-chest should be made to close before the shutter, otherwise the gradual descent of the shutter, would make a falling concrete, on every note.

I have thus suggested the principle on which an experiment may be tried by those who have ability, time, and convenience for such works: and there are other ways which persons of mechanical cleverness may contrive, for producing the concrete movement on a sounding-pipe either of metal or wood.

Perhaps this mechanism might be connected with the vox-humana stop of an organ, or even the ventages of a bassoon. If this is practicable, it may give to instruments a little more of the character of the singing voice than they at present possess.

I cannot say how much further the principle might be applied, for adding the wider ranges of the concrete, by a ventage of greater reach in the pipe. The mechanism even for the Second would not be simple, and the management of more than one concrete-key, if I may so call it, might be beyond the dexterity of the player. What could be done on barrel-organs, machinists can best tell.

Automaton Figures have been made to speak, as it is called; but it is in the protracted note proper to song. Would not the imitation of speech be nearer, if the sound were by its instrumental cause, formed into the equable concrete?

On the whole, I shall be sorry if any one should lose his labor by a vain working at this problem. It is not the odd-ends of time that ever did any thing well: and if the schemer should be disposed to devote one useful day, to the wasteful hazards of mechanical ingenuity, in such matters as here proposed, let him take, at the same time, a hint of caution.

Time is used with every degree of duration, on the note, on the upward and downward concrete, and on the wave. When, in quick-timed song it is so short as to exclude the note, the effect of the individual act of intonation does not differ from that of the radical and vanish of speech.

Of Quality of Voice in Song. Quality of voice has the same character and effect, in song and in speech. But since the long quantities of the former consist of the protracted tonics, quality is here more obvious. There are harsh, full, slender, and nasal voices, and what is called in the language of the schools, Pure Tone. This subject is however so well known to singers, as to need no further consideration here.

A subject of physiological inquiry, connected equally with song and speech, here deserves our notice. It is learned by a few trials, that all the tonic and most of the other elements may be made individually by the act of Inspiration. The quality is indeed strangely altered; still the characteristic sound is complete. It would seem then; the vocal functions are practicable both in the ebb and the flow of respiration; though the former has been universally appointed to carry out the continued current of speech. Now as the inward flow of *inspiration* permits the utterance of only a single word, or at most three or four, the effect of inward speech resembles that of infants, upon their first attempts in *expired* speech. We have not for the purpose of inward speech, the Holding-breath, as we formerly called it, and therefore the act of inspiration, bearing its single word, immediately fills the lungs, as the Exhausting-breath with the infant, reversely drains them, and thus cuts off the course of utterance.

It may then be made a question, whether by a practice as long and assiduous as that which gives command over the time of expiration, the same holding-breath might not be attained in inspiration; and, should the quality of this inward voice, be improvable, whether it might not be employed in the purposes of singing, for sustaining the voice indefinitely, and for insuring a continuous intonation in the higher intricacies of execution. It is certain; this power has been attained in

whistling, both as regards shrillness, and the accuracy of pitch: and though in this case, the command over the holding-breath of expiration, far surpasses the command over that of inspiration, still, the turning point for inhaling may be rendered almost imperceptible, through the controlling power that does exist. It has been proposed to apply the knowledge of this fact of inspired speech, to the cure of stammering: but this irregular articulation, depends on unknown causes, in the mind as well as in the vocal muscle, and on a defective consent between them.*

Of Force of Voice in Song. Force has reference either to the general drift of the voice, or to its individual movements. We shall consider it only in the latter relation.

All the forms of stress we have ascribed to speech are found in song. This is true, not only of the equable concrete, sometimes used in the short impulses of the singing voice; but the radical, the median, and the vanishing stress, are also severally applied to the protracted note, and to every course and extent of the wave.

The full and abrupt radical being always preceded by an occlusion; it may have a place at the outset of all the forms of the concrete; at the outset of the protracted radical, and of the note, represented in the second condition of the preceding diagram. A note at the termination of a rising or of a falling concrete cannot receive the radical stress.

The greater duration of time, allotted to the different forms of the concrete and to the protracted notes, beyond what is allowable in speech, gives rise to a modification of the median stress or swell, not practicable on the syllabic concrete of discourse; for more than one of these swells may be set on the same note; that is, the force may diminish and increase alternately. The median stress may also on a protracted quantity, slightly resemble respectively that of the radical and of the

* The Opera, and the Concert Hall, in their Auctions of Fame, bid high for the execution of vocal difficulties. Here then is the chance of an enormous pay, for success in what, as far as known, has never been done before; and what at first thought, may seem to be impossible.

vanish, by *suddenly* enlarging in the course of the prolongation and gradually diminishing; and by the reverse. This however, is a physiological refinement; and we are not yet ready for its practical use.

The various stresses are applicable to the radical and vanish, on the short syllabic intonation of comic song.

But the most remarkable use of force is made by the compound stress, in that vocal ornament called the Trill, or Shake.

The shake is described to be, a rapid alternation of a lower with an upper *note*, on proximate degrees of the diatonic scale. In stricter definition, it is a rapid alternation of two vocal or instrumental momentary *sounds*, for they are not *notes*, on the extremes of a tone or a semitone. Let us call these two constituents of the shake, its *Co-sounds*.

We learned that every concrete impulse on a tonic or subtonic element, necessarily consists of a radical and vanish. Consequently, when we make two successive impulses on different degrees of pitch, *each* must have the *two* essential portions of the concrete. But as the radical with its vanish consumes more time than the radical alone; and as the radical is an abrupt opening, after an occlusion, there would be, in this manner of making the shake, a *delay* from employing the whole time of the two portions of *each* concrete; as well as a momentary *pause*, between the close of the vanish on the first, and the opening of the radical on the second. Now the shake being a *rapid* iteration of two co-sounds, without apparent interruption, it cannot be made by a series of concrete impulses *each* having its radical and vanish. For should a singer try to execute a shake by taking the *whole* of the dipthong *a*-le, as *one* of the co-sounds, he cannot, by any effort, give its characteristic rapidity, when the first sound of *a*-le is thus the begining of each of its successive co-sounds; for as the vanish, *e*-ve must necessarily follow the radical *a*-le, we employ the whole time of both the radical and vanish; which makes each co-sound too long for a rapid execution of the shake. By assigning each of the co-sounds respectively to the radical, and to the summit of the vanish of this dipthong, thus forming the com-

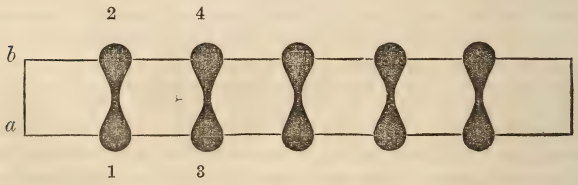
pound stress, there will be no insuperable difficulty in its execution. And the same is true of a shake on the other dipthongs, their respective co-sounds being different in elemental quality. In the case of the monothongs, the quality of their several co-sounds is the same.

The rapid execution of the shake, and the momentary impulse of its co-sounds, make it a difficult subject of investigation. The resemblance however, of the intonation of the vocal, to that of an instrumental shake, affords a proof that the former like the latter, consists of two sounds on different degrees of pitch. It also appears, from the like illustration by an instrument, that the co-sounds, though of different degrees of pitch, are of equal time, volume, and force.*

* It *may seem*, that the shake might be made by each of the co-sounds being the momentary utterance of what we called the rapid concrete: and as this instinctively flies through *with* the radical and vanish, *apparently* as quick as a single co-sound, our explanation of an artificial and very difficult manner of deriving the fluent and rapid movement of the shake, from the slow accentual-efforts of the compound stress; *may seem* to be unnecessary or incorrect. It *may seem*, being by the mass of mere Thinkers, from interest or other motive, so readily changed into *it is*; there is no calculating the logical mischief it has done. I will not therefore reason against what *may seem* on one side, by what *may seem* on the other; for we should then have to invoke the aid of Plato, Aristotle, and the ancient as well as the modern itinerant and lecturing Sophists; but will only state, that the *may seem* on our side, has already been submitted to decisive observation, and experiment, in the instinctive tremor of the voice; and we have in the *Gurgle* of the throat, an iteration of the rapid concrete with *both* its radical and vanish. Now this is not a shake; nor can any skill or velocity ever make one of it. Vocalists call it the 'Goat's Quiver,' or some such name, though they have not been able to show the difference of structure between the Quiver and the Shake. Our history tells us that the Gurgle or Quiver is formed by the Tittles of the second or of the semitone, on the tremulous scale; the Shake, by a rapid execution of the compound stress, on either of these intervals. Before the *invention* of the shake; which is altogether Artificial, and is said to be of comparatively recent application to song; this Gurgle, or 'Trembling,' as the French formerly called it, was used as a vocal ornament. It is instinctively practiced for Laughter and Crying, and for other purposes in the human voice; is found among sub-animals of all classes: and is distinguished from the shake by the slightly abrupt and chattering radical of the tittles In the aspirated grating, scratching or chattering of the insect-voice, the *tremor* is exemplified by our common Black Cricket; *Acheta abbreviata;* and the shake, though not a rapid one, with its median swell, by the *Cicada pruinosa*, or Annual Locust of the Middle States.

From our previous views, the formation of the shake may be described under two conditions; in each, the delay that might arise from every impulse having both a radical and a vanish; which we have shown, creates the whole difficulty of the case; is obviated by a subdivision of the concrete movement into the Compound stress.

For an idea of the first formative condition; let the summit of the concrete impulse, or the vanishing portion, be enforced to an equality with the radical. We shall then have one impressive sound at each extreme of the impulse, joined by a smooth transition of the fainter concrete, and forming the first two co-sounds of the shake; which, in this case, are *both* made within the time required for *one* impulse, when that impulse contains both a radical and a vanish. Since then the vanishing stress, or what, in this instance, is improperly called the upper *note* of the shake, is terminated by an occluded catch, as in the *sob* and *hiccough*; the voice is enabled by an immediate opening of that occlusion, to begin a new radical stress, improperly called the lower *note*. Thus, by breaking from the occluded vanish of one impulse into the radical of the next, and so, saving the time of transition through one *whole* concrete with both its radical and vanish, the rapid and apparently united co-sounds of the shake are effected. In the following diagram;

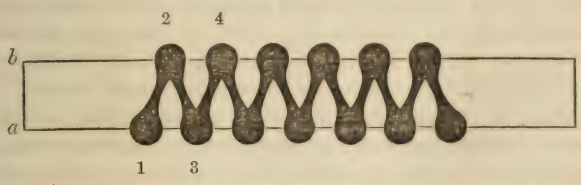


the lines *a* and *b* denote two proximate degrees of the scale. The figure 1 the radical stress, or lower co-sound of the shake: 2 the vanishing stress, or upper co-sound, on which the voice is occluded. In an imperceptible instant, this occlusion breaks out into the next radical stress 3. The voice is then diminished

in force; and again increased to its vanishing stress, and occlusion at 4.

When made in this way, the shake may be considered as a rapid iteration of the compound stress, between the extremes of a tone or a semitone.

For the second condition, let us take the first two of the co-sounds, or as we may call them, co-stresses, described and illustrated above. Deliberate trial will prove that an application of stress to the upper extreme of the rising concrete at 2, and to the lower at 3, as represented in the last diagram, in no way, prevents the voice, from making a downward continuous turn, from 2 to 3, in one case, and an upward continuous turn, from 3 to 4, in the other, into the form of a *continued* wave: and thus by an alternate succession of these radical and vanishing stresses, or expansions, joined by the fainter concrete, but without an occlusion of voice, we are able to effect a rapid iteration of the co-sounds of the shake; as represented in the following diagram; where the voice opens at 1, with the radical stress; then diminishes to the faint concrete; subsequently enlarges to the vanishing stress at 2; then *without* an occlusion, turns downward, and after diminishing to the faint concrete, enlarges to the stress in the radical place at 3; and in this way, when rapidly executed, forms the proper co-sounds, or co-stresses, or co-expansions of the vocal shake.



Under this view, the shake is a rapid alternation of the compound stress, on the rising and falling constituents of a continued wave of proximate degrees. And thus we learn, that the iterated co-sounds are not *notes*, but emphatic stresses of no assignable time, on the points of contrary flexure in the

wave. But as there can be a sudden fulness of the voice, only on a first outbreak of the radical; an engrafting of the vanishing stress on the concrete, at the place of the second or upper sound, must be made by a swell or expansion into the fulness of that stress. From 2, the fulness being diminished, is again swelled into the lower sound at 3; and thus the shake has the form represented in the diagram. From this junction of the stresses by an intermediate and attenuated concrete, and from the gliding of one into the other, we may perceive the cause of the smoothness, and of the 'liquidity,' as it is called, of a skilful and finished execution of this vocal ornament. The peculiar manner of uniting this double stress with *rapid* intonation, in the shake, not being part of the colloquial and slower uses of the voice, for the compound stress in speech consists of but *two* co-sounds; it is not surprising that the power of executing it, is unattainable by most singers, and only acquired, in any case, after a long time, by great industry and perseverance.

This is an attempt to explain the manner of combining stress and intonation in the shake. And yet, I am unable to give an unquestionable description of it. By a slow and measurable movement of my own voice, I perceive, it can be made under each of the conditions above described. When it is quickened to its characteristic rapidity, the distinct perception of its structure and motion is lost, and I find it impossible to decide, which of the conditions is then employed: though strongly inclined to *think* it is the latter. With the assistance of this work, some other observer may describe it more definitely.

Perhaps the explanation here given, may suggest a rule for teaching the practice of the shake. A method founded on this analysis, enabled me, with no other instructors than observation and Industry, to attain a command over it, with a precision and rapidity, sufficient for the purposes of the present investigation: which certainly, could not, unassisted by a Master, have been as easily, if at all accomplished, without a knowledge of the compound stress, experimentally applied in reference to the radical explosion, and the vanishing *sob*. It would be difficult

to say, how far the aid of our description might lessen the time and labor of acquiring the shake.

As the compound stress is practicable on every interval, so a shake might be composed of an iteration of that stress on the extremes of wider intervals: and indeed, a slow shake of this kind, is sometimes heard among the tricks of the Florid song: but it is not technically classed with that ornament. It has a singular, and as I have heard it, not an agreeable effect; and the width of the concrete, preventing the rapidity of the proper shake, it has not its liquidity, nor its hovering pre-cadencial character.

It is a question among vocalists, whether the 'accent' as they call it, is on the upper or the lower 'note,' or as we now regard it, co-sound of the shake. From our preceding account of this ornament, no cause appears, for a difference of opinion in this case, and indeed for anything like an accent on either. There is the usual rythmic perception of accent on the bar or bars through which the shake is sustained; and with the mental *beat*, there might be a slight momentary swell on the co-sounds, at the points of these beats. But I cannot hear even this; and cannot therefore believe, there is an *alternate* accent of force, much less an inequality in time, between the upper and the lower co-sounds. Once admit it, and there would be an alternation both of stress and of pitch that would destroy the even and graceful undulation, and the liquidity of the shake; and change the function to that of the tremulous gurgle.

Vocalists have described several kinds of shake. With its proper structure and effect, I can observe but two; the diatonic and the semitonic, severally formed on a tone and a semitone. What has been called a Rising and a Falling shake, is perhaps only the gurgling, or rising and falling radical pitch of the tremor; for as the tremor is not made up of co-sounds, or compound stresses, but of rapid concretes with each its radical and vanish; the terms rising and falling, which do apply to the tremor or gurgle, and not to the shake, have been improperly retained, after the introduction of the peculiar iteration on proxi-

mate co-sounds. This true shake, after continuing along its level line of pitch, may be skipped a degree, or perhaps more, and then continued on this new line. But when carried directly upward or downward, by proximate degrees, through more or less of the scale, the course of the co-sounds is called a Division, the structure and movement of which will be presently described. Other shakes enumerated in books, are only particular uses of that ornament; or only combinations of it, with various forms of intonation.

The meaning and peculiar effect, for it cannot be called Expression, of the shake may be stated under Five heads; and First. The most striking and agreeable character of the shake lies in its refined, its tunable, and as it were, its polished Quality; which however I here consider with reference, exclusively to the high pitch of the Soprano voice. In men, generally speaking, the shake, as indeed most of their florid execution, denotes in their lower pitch, and rougher vocality, little more than a muscular difficulty; for a low pitch, with a full quality, as we learn from instruments, destroys the essential elegance of the shake; though perhaps the harmony of a tenor and soprano, where the latter takes the lead on the ear, produces the most delightful effect of this ornament. Second. There is in the shake, what has been called, its Liquidity. This arises in part, from Quality, and in part from the smooth and rapid gliding of the concrete into the expansions of the co-sounds; and is therefore more effective in the higher voices of women. Third. An agreeable effect is produced by the variety of one or more swells, in the continued line of the co-sounds. Fourth. The preceding remarks apply equally to both the shakes. But the semitone is distinguished by a pathetic character; though moderated perhaps, by the rapidity of the transit of the concrete and its co-sounds through the interval, and by an overruling impression of Quality, and of the liquid pouring from one co-sound to another, in the current of their intonation. Fifth. I am disposed to class the *effect* of the shake, particularly the diatonic, with that of a downward skip, or a concrete of the third, in the Prepared Cadence of speech: for, as it seems,

the balanced suspension or hawk-like flutter of a prolonged shake, before its final *stoop* to the key-note, creates the expectation of a descent, and calls for the immediate close of song, similar in manner and effect, to that of the falling of a third, for the prepared and reposing cadence of discourse.

There is another occasion, on which the compound stress is used in song.

When an extent of the whole compass of the voice, greater or less than the seven degrees of the scale, is rapidly traversed, but with a marked designation of each degree in the flight, it is called, 'running a Division.' We have seen, in the formation of the shake, that adjoining points of the scale cannot be marked in rapid succession by concretes, where each contains both the radical and vanish; it is necessary therefore in executing a Division, that the compound stress should be used, under one of the two conditions of its rapid execution, above described. In the first, the concrete receives the radical abruptness, and the vanishing occluded catch. This occlusion prepares the way for a second radical, and thus by successive concretes of compound stress, with a momentary but imperceptible occlusive catch between them, the degrees of the Division are rapidly traversed, and distinctly marked. For the second condition, we must suppose the voice to make a concrete movement through the scale, to the whole extent of the designed Division; and the expansion of an emphatic stress to be applied on each of the proximate degrees of the scale, within that extent. This may be illustrated, by supposing the chain of oblique figures in the second diagram of the shake, to be drawn out to a straight line; and thus representing the stresses on the proximate degrees of a rising or a falling scale. A Division is then, a rapid iteration of the compound stress, on every proximate degree of the scale, for a given extent, in an upward or downward direction.

There are various ways of running a division, or as we may call it, a Chain of compound stress. In long sweeps of agility, the whole compass of the voice may be passed through in one continued chain of an upward or downward, so to call it, *knot-*

ted movement; or the progress may be less extensive; or it may be made by varied groups of compound stresses, with a pause between the aggregates. In short, the compass may be traversed in numberless ways, by the pitch, time, and manner of succession, of the co-sounds. Sometimes the run is by the proximate step of a semitone: but whatever the movements may be, they are all performed on the principle of the compound stress.

Of the Melody of Song. Having described the particular forms of pitch, time, and stress, we may now take a general view of their combinations into Melody.

The structure of melody exhibits every variety in the number of its constituents, and in their interchangeable union, from the use of a simple protracted note with its quick and almost imperceptible concrete of a second, which we called Discrete song; to that of every form of the concrete, and of every form of stress, particularly the compound; constituting 'airs of agility' or 'florid execution,' which we called Concrete song. This distinction however serves only to mark the extremes of a varied use of the voice; since song is rarely heard in the strictly discrete form; and when once the concrete movement of wider intervals than the second is admitted, no definite line of separation can be drawn between the associated constituents of its structure. It was shown, in describing the drift of melody in *Speech*, that the three divisions of the states of mind and of the voice, though manifestly different in their several exclusive and restricted uses, are often so run into each other, as to prevent a systematic separation of their intermingled signs. And we have the same difficulty of classification with the intercurrent melody or style of *Song*.

In general terms then, and without pretending to describe the confines of each, I would call the Discrete-melody; That which moves by proximate degrees, and by radical change, under the form of intonation represented in the first two scales of the protracted radical and vanish; and showing occasionally, because it can scarcely be avoided, a concrete movement of some of the wider intervals, and of the wave. This is the style

of song used by the Church, when the Choir is assisted by the Congregation. It is suited to the common capacity of the voice, and resembles the instrumental effect of the organ which accompanies it.

I would call the Concrete melody; That disposition of the note, concrete, wave, compound stress, and every form of time and intonation, which, united with the Discrete, constitutes, within due limits, the delightful union of nature and art, in the expression of song; but which forced beyond the just bounds of vocal facility, produces the extraordinary and unmeaning flights of a fantastic and wonder-working execution. An execution that has too often cunningly joined the profits of the Artist with the mere difficulties of his art; and with all who do not see through the false association, confounds a fanatical interest in the vocal artifices, name, and fashion of a Singer, with the cultivated feeling and taste of a musical ear. An execution that has at last brought an audience, too often to mistake a falling-in with the noisy applause of a surrounding crowd, for their own individual sensibility to the enrapturing expression of melody, and the harmonizing richness of its perfecting accompaniment.*

Upon this, and our previous history, we are now prepared

* When this medley of the vocal constituents, with all its studied difficulties, was first taken over to England, for sale; it was advertised as the Italian Manner: and indeed its *mannerism* was then regarded, and reasonably too, as a caricature; for certainly its Bravura-song is an exaggeration, and its Recitative a misplaced distortion of the natural voice of expression. But wonder and novelty are the chief Idols of popular Taste; and whoever then possessed a little vocal facility soon began to imitate the long-drawn concretes and waves of the New Importation. To this we owe the monotonous Squeel, taught by the Singing-Master in the Italian Style, with its ever-and-anon returning wave, surging upon the ear, and drowning-out the rest of the song: a sad fate to a Taste that happens to be in the neighborhood of a fashionable young lady who frequents the Opera, and of the sewing-girl over the way, who has learned from her, to execute those every half-minute Squeeling waves, equally well.

It is often easier to find causes, than excuses for an offense. Perhaps the universal fashion, of our Italian-taught Misses affecting this repeated *Sostenuto*, in a high Soprano wave, with its median stress, is encouraged by a family recollection of the perverse Squeeling of their little brothers and sisters, and even of themselves; when children begin to have their own noisy way in the nursery.

to sum up the differences between the construction of song and speech.

The Discrete-melody of song, though resembling in a few points the melody of speech, is still remarkably distinguished from it, by the effect of the protracted note, and by the more frequent occurrence of wider transitions in the radical change.

In the Concrete-melody of song, under its most complicated form, for I thus choose an extreme case, the difference consists still further in the kind, number, and uses of its movements. The range of its melodial compass exceeds that of proper speech. The compound stress, under rapid iteration in the shake, and in the rapid run of divisions, is the most frequent constituent of airs of agility; while it is used by the speaking voice, only in the two co-sounds of a slow and single concrete. A function common to both is the equable concrete, which is sometimes set to the short syllables of song; though common perception does not then recognize it as a characteristic of speech. The wider waves too, occasionally used for emphasis in discourse, occur perpetually in the florid song.

Of the Expression of Song. Expression in song, and in other music is the power of exciting certain states of mind, which in this case we properly call Feelings; by means of the pitch, time, force, quality, and abruptness of sound.

It appears from this definition, that the materials of expression in song are the same as those in speech: though some difference will be found in their special employment, and respective effect, in the two cases. The Italians who have extensively taught us in music; and who, with the purpose of their art changed perhaps to a vain-glorious authority, enslave too many fashionable, and often musical ears to their National Mannerism; have divided their song, with reference, rather to the style of its execution, and the places in which it is displayed, than to its expression. I am only hinting at an arrangement, upon the points of its rudimental functions and their effects upon the feelings.

In a general view of the subject of expression, we find; the dignity of Song is produced by the same fulness in quality,

length of time, gravity in pitch, and limitation of the extent of concrete and of radical pitch, that give an elevated and solemn character to reading. There can be no grandeur in a melody with the reverse of these conditions.

A lively style of song, on the contrary, like the sprightly manner of discourse, is made by a lighter quality; a quicker time; wider intervals of concrete, and of radical pitch, and a greater variety in its successions. The Aria Buffa or the Comic Song, generally consists of such short quantities, that most of its syllabic impulses are made in the true equable-concrete of speech: and the only reasons, as it appears to me, why it is known to be song, are its having a barred time, an occasional long quantity, and a concrete and radical pitch of wider intervals, than those of the current of speech.

The plaintive effect of the semitone, and of the minor third, which is only a peculiar position of the semitone, is similar to the chromatic character of spoken melody. Perhaps as remarked above, we ought to consider the expression of the cadence as similar in these two uses of the voice; since the return to the key-note in song, does, like the intonation at the periods of discourse, produce the agreeable feeling of satisfaction and repose.

Let us take another and more particular view of expression, with reference to the different kinds of melody. And First;

Of the Discrete-Song. This is not without expression, though it falls short of what is effected by a judicious use of the more extended, and varied vocal movements. Its sources are derived from quality, pitch, time, and stress.

The tunable sound of a prolonged note may give a peculiar character to song. Fulness produces in the hearer the state of solemnity; smoothness that of grace; and in the grotesque efforts of the comic song, the extreme and distorted variations of quality excite a perception of the gay or the ridiculous. As regards quality, the principles of expression are similar in speech and song: but perhaps the effect of quality is more obvious in the latter.

The expression of Pitch consists in the transition through

certain intervals. The discrete-melody can therefore display the plaintiveness of the semitone, and occasionally of the minor third; together with what may be effected by the successions of other intervals of the scale.

The Discrete song may, by its Time, be either grave or gay. It appears, that the longer quantity of song is more agreeable than the short syllabic impulses of speech, even when they each have the same melodial order of pitch. This perhaps arises from an association of the protracted notes of song, with the expressive effect of long quantity in speech; for extended quantity both in speech and song, is always the sign of either an energetic, or dignified state of mind.

The radical and the median stress are applicable to the protracted note of the discrete-melody; but a varied swell of the median, constitutes the principal means of expression. The protracted note may also bear the tremor.

Some of the less expressive forms of the wave may be admitted into what I have called, without assigning a very definite boundary to it, the discrete song.

Our limited knowledge, in time-past, of the constituents of *speech*, together with our vague and imperfect notions and nomenclature of the states and actions of the mind, has created a difficulty in arranging the intermingled vocal signs of thought and passion. It is the same with song. We can assign no exact line to the difference between the discrete and the concrete melody. It may however assist the purpose of system and nomenclature, to make an intermediate division, similar to that proposed in our sixth section, for the inter-thoughtive or sentimentive style. We will then apply the term Mixed melody, to a style consisting in part of the constituents of the other two.

From some very general descriptions, and some known particulars of the Greek song, it might be inferred that its most esteemed melody was of this Mixed character, enriched with all the concrete graces of expression, admissible into its structure. I speak of song, rendered touching, self-relying, and unambitious; song, with its all-sufficient melodial, and, as far

as then understood, its own peculiar harmonic resources for delight, free from vain intrusion of hard-taught difficulties; and restricted to itself by the effective principles of Grecian taste. For we must suppose, nay we know from a satirical record; there was a like cold caprice in composition, and a like difficulty in execution for the profit of the Singer, and for the noisy excitement of an Athenian Audience, that at present so often slight the natural and universal feeling of the ear, to exalt the fantastic vanity of the fingers and the throat.

In the intermediate style of Mixed melody, the simple dignity, pathos, grandeur, or gayety of the discrete, is combined with the more varied and expressive constituents of the concrete melody; thus forming a peculiar style of song. A style, which employed under the direction of feeling and taste, produces effects in the highest degree impressive and delightful. A style that has been, is now, and ever will be, the most generally gratifying to the instinctive and esthetically educated ear; which, while it hears and may wonder at, yet rarely; without some technical association; feels any effect from concrete flourishes, and agility in vocalization, striving to refine upon and to surpass itself. A style by which alone, in the form of the sentimentive 'Aria,' the fantastic mannerism, and mongrel recitative of the Italian opera is preserved from the sadness of a scattered audience; except of those who go to look at one anothers' dresses, and to think of their own, and of themselves.

It has been thought; the *Cantus planus* of the early Christian Psalmody, improved afterwards to the Ambrosian and the Gregorian Chant, is a traditional descent of a form of Greek Temple-Music, through the old Roman ritual. However this may be, there is a striking analogy, both as to structure and effect, between the Diatonic melody, and the Plain-Chant, in its early simplicity. This Chant, we are told, employed but four lines of the staff in the range of its pitch; the succession of its notes was by proximate degrees, through the radical pitch of a second; it never set more than one note to a syllable; and used but two divisions of time, the long and the short. Now

in this account, substitute the term *Equable concrete* for that of Note, and the resemblance is in many points remarkable. The Plain Chant is an example of what we have called the discrete melody, and in its use had originally, and when not desecrated by 'modern improvements' of wider concrete and discrete intervals, and by affected graces; still has, in its holy purpose of worship and prayer, that deep and long-drawn note of solemn dignity, which is but a transcending degree of the character, given to epic and dramatic reading, and to parts of the Church-service, by the fulness and quantity of an orotund voice, in the diatonic melody.*

* We have in the course of this work, pointed out similarities between the principles of Music and of Elocution, and have shown their very materials or tunable constituents, with the exception of the Note, to be common to both.

The further we look into the Arts, the more closely we find them by their principles, related to each other: yet who will say, there is a resemblance between Architecture and Speech? To the eye and ear of the Doorkeeper, who within the grandeur of the Capitol, was obliged to listen to Cicero, there could have been none. But turn an inquiring and reflective mind to a consideration of the causes that constitute, or create, a similarity between them; and observe how, in the analytic Perspective of a philosophic taste, their conditions approach each other; and with a still extended view, how, by the principles that direct them, they mingle into one.

I have long thought of the analogy to which I here allude; but believing it might pass for a metaphoric extravagance, rather than an illustration, I have not till this last moment, dared to call the Diatonic Melody, the Doric order of Speech. In this country at least, I have *met with none*, so much interested in the Esthetic principles of these arts, as to wish to discover, or desire to be told their points of resemblance. When however, I think of a Doric Peripteral Temple with its marble-purity, brightly distinct in structure and outline, to the neighboring eye, yet still distinctly traceable in distant prospect; with its compendious Design at once upon my memory, in clearness of image second only to reality; I see an ambitious sameness in form and light, yet varied in line and shadow, just to show-forth the striking elegance of its Unity; a Grandeur rising above heaviness, till it appears in Grace; and a Simplicity, with only such appropriate ornaments as make them harmonious parts of an undivided whole. With this suggestive picture before me, it brings-up in related effect, the likeness of Roscius again upon the Stage, breaking his silence, with the gravity and fulness of the thoughtive orotund; and impressing the respectful ear by a simplicity in time and intonation; varied only to give grace to its dignity; and rising occasionally, with contrasted interval and force to beautify, and not to destroy, the plain and impressive unity of diatonic speech.

Second. *Of Concrete-song.* This melody, in its forms of intonation, time, and force, is varied from the limits of the Mixed style, to that intricate and affected composition of the extreme Bravura; which by turning words into vowels, destroys the associative meaning of language; and by a continued whirling of these vowels, confounds every feeling excited by the more natural song.

The means of expression in the unexaggerated forms of this melody include those of the Discrete and the Mixed; with the addition of other more elaborate forms of intonation. The further use of the radical and median force on the rising and falling concrete, as well as on the wave, adds a brilliant variety to its character. We have in the Bravuras and Volatas of this kind of song, all the extraordinary coloring of the compound stress, in the production of the shake, and of the endless run of Divisions through their constituents of stress and pitch. It likewise commands the powers of the Tremulous scale, both through the plaintiveness of the semitone, and the laughing movement of wider intervals.

Now all the forms of expression, both in the Concrete and the Discrete, whether of the grave, the gay, or the plaintive; and whether produced by pitch, time, quality, or force, are to be considered as independent of all purpose in *thought* or *meaning:* for it will be shown presently, that except in some accidental or habitual associations, song has, apart from the words which may accompany it, an *un*intellectual expression altogether of *its own.*

As song employs in its composition, the expressional means of speech, it might be supposed that certain movements must have in each case an identical effect. Yet it is not always so. We have learned that some signs, as the semitone, the laughing and crying tremor, and long quantity, do represent the same state of mind in both. There are however, many forms of intonation which lose their meaning and force when separated from words, and transferred to song. On the subject of the vocal signs of thought and passion, it was shown; their purpose is not only modified by the conventional sign, but is sometimes

purely dependent upon it. This was illustrated by reference to the voices of birds: and song affords a still more satisfactory proof. For since its elaborate structure does employ all those forms of concrete and radical pitch, and of the wave, which produce the expression of speech, it would seem, we ought during the varied course of its melody, to be constantly recognizing the vocal signs of interrogation, surprise, positiveness, sneer, contempt, and raillery; whereas the florid song which makes the freest use of these signs, never conveys any of these states except when joined to language that describes them.

Song, nevertheless, without the use of words, may be powerfully expressive; and it is so by the use of these very concretes, quantities, waves, and swelling stresses, that give the thoughtive and passionative meaning to speech: yet the expression of song is *peculiar* to itself, and in very few, if any instances has relation to the thought or passion of particular words or phrases. Persons who enjoy the melody of song must perceive; the feelings created by it are so indefinite, that they are not able to refer them to any other source, than that of primary sensation, or subsequent memory and association; nor to reduce the expression to anything more than certain classes of effects.

Upon this subject I would ask two questions. Has song a system of expression properly its own, and does our indefinite perception of its forms arise from this system never having been analyzed and rendered familiar and specific by names? Or does the expression of song depend on an association between its vocal movemets, and those of speech; the former assuming the agreeable effect of the latter, without their definite meaning?

By a comparison of the characteristics of speech and of song, it appears that song has a system of expression of its own, distinct in most points from that of speech. If the reader has followed me attentively thus far, he must have a full knowledge of the vocal means of expression in speech; and of the precepts at least for that expression, if he has not the power of accurately executing them. We here offer a few remarks on the expression of both song and speech.

And first. No idea, thought, term, proposition or meaning is directly conveyed in song. By the *melodial succession alone of its notes*, it excites a state of mind, which we distinctively called *feeling;* always agreeable, except under some accidental and pervertive association. But further, in song we are pleased with the *quality* of its notes; and here, quality, in its prolongation, is more agreeable than in the concrete of speech. It is a question so inviting to dispute, that we will not stop to consider; whether these agreeable feelings are exclusively the direct result of the simple vocal impression, or are indirectly derived from memory and association; and thus, in a manner, connected with thought. These feelings produced by the melodial succession of notes, and by their agreeable quality in prolongation, are therefore peculiar to song.

After this view of the distinction between speech and song, we are prepared to hear, that a succession of intervals in song, when joined with the other modes of quality, time, and force, and properly distributed, is, by the melodial relations of those intervals, capable of exciting the feelings of Grandeur, Solemnity, Plaintiveness, Gayety, and Grace. And if to these be added what has been called a perception of Oddity, or the Grotesque, they will perhaps include all the effects, that independently of the individualities of fancy and the ear, seem to be within the expressive powers of song. We here exclude all those dreaming and false analogies, between sound and sense, which, to try something like a transcendental metaphor, are more remote than *far-fetch'd*, if a resemblance; but infinitely distant, if at all a parallel; such as are found in 'Alexander's Feast,' 'St. Cecilia's Day,' and the 'Ode on the Passions,' together with not a few in Haydn's 'Creation,' Handel's 'Messiah,' and all throughout that once fashionable and serious folly, the 'Battle of Prague.' These pretensions and falsities hold the same relation to the real expression of song, that we shall endeavor to show the pretensions and falsities of Recitative do to the truth of expression in speech.

Second. The agreeable expression of song by the mode of Pitch, consists in the comparison of one *note*, with others of a

proximate, or of a remote degree; for song by its protracted notes; and by its key, which definitely marks the places of the tones, and semitones in the scale, has in the *fixed* places of its notes, the means for comparing them one with another, that they may be heard under what has been considered, a kind of harmony in melodial succession.*

On the effect of this melodial succession of notes alone; without the individual note itself exciting or conveying thought, or other states of mind; the pitch of song altogether depends for the means of producing an agreeable feeling of whatever kind. But the resource of this *melodial succession* of notes, speech does not possess; since its effects are derived from a power in the *individual concrete*, and individual discrete interval to express thought and passion, independently of a comparison with preceding or following concretes.

Third. The expression of concrete, and of discrete pitch, in the intonation of speech, differs both in character and cause, from that of the succession of the notes of song: though each is, in its own way, variously agreeable, according to the susceptibility of the ear and intellect of an audience. Speech as far as regards its pitch, derives its expression solely from the extent and direction of the single concrete and discrete interval, and the wave. Thus plaintiveness is the effect of the single semitone; interrogation and wonder, of the single wider upward; anger and command, of the single wider downward concrete; dignity, of the wave of the second; and contempt and scorn, of the wider single or double waves: the expression

* In the musical scale, the First, Third, Fifth, and Octave notes, when heard *together*, are said to be concordant: and Harmony to the ear, not its theory, is the perception of the effect of *simultaneous* concordant notes.

Melody to the ear, regarding only the mode of Pitch, is the perception of the effect of certain relationships between *successive* notes.

Thus there are two conditions, in the effect of the notes of music: one simultaneous; the other successive. But the individual notes which produce harmony are so impressive, that when heard in succession, the ear can compare the instant-passed, with the instant-present note; and thus perceive a harmonious relation between the presently audible and the memorial note. This is what I call in the text, harmony in melodial succession.

being here derived altogether from the individual interval itself, and not from the relation of one interval to another. For though a Fifth, for example, is emphatically *perceptible* in speech, by its contrast with a second, in a diatonic melody, it is not that contrast which gives the expression; since the Fifth is alike interrogative, both in a thorough interrogative sentence, where it is placed beside itself; and when it is unrelated to any other interval, on a neighboring syllable. And the same may be said of every expressive concrete, either in series or solitary. The expression of speech, again to repeat the proposition, is therefore derived from the concrete and discrete intervals alone: for speech having no System of *Key* to direct its progressions, cannot excite musical feeling by the harmony of melodial successions: since the perpetual sliding of its concretes, affords no stationary point nor continuous level line, by which a concord with any other point or line might be recognized. The words; second, third, fifth, octave, semitone, and wave, that in song convey the meaning of a melodial relationship; designate in speech, only concrete and discrete intervals; which *in themselves*, denote thought and passion, by their extent and direction, not by any harmonic or melodial relations to each other.

We have said; the *successions* alone, of melody in song, with their varieties in time, and without embracing thought or meaning, produce its peculiar feeling or expression. Hence the permutations in the order of these notes, for an agreeable succession would seem to be innumerable. But the more agreeable successions; whether they affect the mind instinctively through the ear, or through habit, or by association with feelings derived from other senses; might perhaps with their appropriate expression, be reduced to a few melodial phrases, and thus be described and named. As far as I have been able to assign the agreeable effects of melody, to such phrases, the forms do not seem to be numerous; and are really so simple, and comparatively so few, that they probably have all been known and used in song, from immemorial time; yet their intermingling successions, as it has happened with the long unknown and

apparently confused phrases of intonation in speech; have to this day, prevented their being separately perceived and named.

Composers are often charged with plagiary of certain agreeable passages of melody. But all these passages, or Phrases of Expression in song, as they may be called, have long been familiar to the ear, and enjoyed by feeling; and have come down to us without known Authorship or Date. On the subject of this combination of notes into agreeable phrases in the melodial succession of song, there can be no more originality, than on that of the combination of the elements into syllables of speech; which in all their permutations, have throughout time, and among nations, already been made. The mass of Composers; like the mass of Writers with their common-places of thought and language; again and again borrow and repeat the common-place phrases of melody; while a few, like Bacon and Shakspeare, or Haydn and Mozart, choicely select and combine those striking, if not original thoughts, in one case, and expressive melodial phrases in the other, which, in their exalted association with nature and truth, are so far above being vulgarized by general adoption and imitation, as to seem to be always new, and destined to please forever.

Under the class of phrases of expression in song, are included those groups of notes called Graces. And here, speech has nothing directly corresponding to the Beat, the Turn and Shake. Perhaps however, there is a remote analogy, *in effect*, between the median stress of speech and the appogiature; the Tremolo, and the prolongation of the tremor on one line of pitch; between the anticipative character of the prepared cadence, and the suspension of the shake preceding a close on the key-note of song. But why has song been so long without a classification of other phrases, with their peculiar and no less striking expression, than that of its ornamental Graces?

That song has its own peculiar expression, in no way connected with thought, or meaning of any kind, is proved by a well known fact in lyric history. It has long been the practice of song writers, to adapt their verses to the music of existing

airs; nor, with an exception of the use of the major and the minor mode, does this seem to have been done, under the idea of a peculiar fitness of certain melodial phrases of the Air, to the thought or passion of the words, since language of every different meaning and expression is adapted to the same air, and received as satisfactory, without the least perception of a want of congruity.

I endeavored to show that the fullest effect of speech, is produced by a union of the natural sign with the conventional; I here leave others to inquire, whether a triple union of the natural and conventional sign of thought and passion in speech, with the peculiar expression of song, may give the highest delight to the mind and the ear.

I have thus furnished some desultory observations and reflections, in answer to the questions above proposed; and have endeavored to show that song has an expression of its own: upon the truth of which, if the subject deserves it, others must finally decide.

We are now able to comprehend, why persons who sing with the greatest execution, are, under the present state of vocal instruction, rarely or never good readers. One reason may be found, in the difference of the respective movements; and the frequent want of a full command over the equable concrete in all its varieties of time, by singers, who rarely employ it except for the short quantities of the comic song. The principal reason however, why those distinguished by great vocal flexibility in elaborate composition, are generally very indifferent actors; is that such intricate execution is always made with a sacrifice of expression. We have learned, that the discrete melody in its use of certain modes and forms of the voice, has an approximate identity with the expression of speech: and although the mixed melody, with its varied concrete and radical pitch, may have only a remote resemblance to the effect of those same constituents in speech, yet it has a peculiar and delightful expression of its own. But the Bravura-artifice of the throat, occupied only with variety and wonder, admits into its purposes neither the dignified and

graceful feeling of song, nor the thoughtful nor passionative expression of speech. In it, long and short quantities, the radical explosion and the median swell, the diatonic succession and the chromatic, the plaintive and the laughing tremor, the various forms of the wave, concrete transitions and discrete skips from the deepest bass to a piercing falsette, the compound stress in all its forms of shake and division, are made to play with each other in every variety of permutation. In short, as the voice like the throat of the mocking-bird, mingles all its possibilities, without regard to expressive design, the singer thereby confuses that instinctive association between thought and passion, and their vocal sign, which good speaking always requires; and between feeling and a certain succession of notes, which should also be the means of expression in song. For the habitual practice of the ambitious and unmeaning Bravura, destroys, in a great degree, a perception of the original signs of feeling in song; in like manner as Mimicry perverts or destroys the original purpose of expression in speech: while the Bravura, by its artificial difficulties and contortions, destroys the command over the means, originally ordained for the expression both of speech and of song. If I had the opportunities of European experience, I might speak with greater knowledge and precision; but as far as I have observed; singers who excel in the florid execution, acquired by the mere drill of the Conservatorio, and exercised in the routine of the Concert-room or the Stage, are not often gifted with nicety or comprehensiveness of conception, nor with that sensibility which sometimes accompanies a delicate organization of ear. For the temperament of a singer can as readily be perceived, in his peculiar management of time, stress, and intonation, as the thought and passion of an original and independent writer can be gathered from his style.

What is called a musical ear, seems to depend on an inscrutable instinct, and the exercise of attentive observation by this sense: and though our history indicates, that high accomplishments in elocution must always be grounded on its discriminations; still the training of the ear, by those who excel in the

affected difficulties of the Florid song, and the formal character both of taste and feeling thereby rendered habitual; must in a great measure, destroy the association between the state of mind and its vocal sign, constituting the proper expression of speech. There have been Actors, who under an enlightened system of Elocutionary instruction, might have entered into the philosophy both of passion and speech; and who, by discipline, could have reached the flexibility of florid execution in the singing voice. And yet we have reason to believe, that had this power over the intricacies of song, been habitually exerted, particularly under the absorbing vanity, so apt, in this case, to accompany success, it must have destroyed that command over the equable concrete, which would have enabled them to give their consummate intonation to the language of the tragic poet. We will suppose, Mrs. Siddons, with a nice perception of Time and Tune, might perhaps have joined-voice with the incomparable Mara, in the expressive songs of Handel or Mozart, without impairing her power over Shakspeare. But she would have been lost forever to all the influence of thought and passion over speech, had she been trained with Catalini, to that wonderful facility which was able to outstrip even the fashion-serving contrivances and difficulties of the composers of the day.

OF RECITATIVE.

The term Recitative is applied to the intonation used in certain dramatic and vocal compositions. It had its name from being employed for narrative or recital, in contradistinction to the intonation of song, which was appropriated to express the

mental state of Feeling. Recitative is however employed at present in the Italian Opera, and other compositions, as the supposed means of expression, as well as for the common purposes of the dialogue.

Nothing has puzzled musical logicians more than the attempt to define this term.

Rousseau, in his dictionary, speaks of it thus: 'Recitative. A discourse recited in a musical and harmonious tone. It is a method of singing which approaches nearly to speech, a declamation in music, in which the musician should imitate as much as possible, the inflections of the declaiming voice.'

Busby gives the following definition: 'Recitative. A species of musical recitation, forming the medium between Air and rhetorical Declamation, and in which the composer and performer rejecting the rigorous rules of *time*, endeavor to imitate the inflections, accent, and emphasis, of natural speech.'

One calls 'Recitative, a kind of singing that differs but little from ordinary pronunciation.'

Another says, 'Recitative is speech delivered through the medium of musical intonation.'

While others, still more general, describe it as, 'singing speech,' and, 'speaking song.'

Before we are aware of what we require in knowledge, we do not perceive how little satisfies us: and although we have yet much to learn on the subject of the voice, we have taught ourselves enough, to authorize the remark, that all these definitions though written to instruct, contain no further explanation, than might be given by the humblest auditor at an Oratorio. By the terms of all these definitions, Recitative is somehow made up of speech and song. As the elementary movements of *song* had, in a degree, been known and described, the meaning of its term in the definition, might have been intelligible. But, regarding *speech*, on which these definitions are in part constructed, let us hear Rousseau, under the very article we have quoted above. 'The inflections of the speaking voice' says he, '*are not bounded by musical intervals.* They are uncontrolled, and *impossible to be determined.*'

An understanding therefore of the construction of Recitative, through a knowledge of its mingled or interwoven constituents, song and speech, the latter of which is thus declared to be utterly inappreciable; must according to Rousseau at least, require some other powers of comprehension, than we at present possess. For having no perception of the characteristics of one of the constituents, his knowledge of Recitative seems to have been, if I may be allowed to jest, not unlike that of our personal acquaintance with the heads of a family, when the father is married to an inaudible, intangible and invisible woman.

In general description, Speech, Song, and Recitative, are varied forms of intonation; deriving their specific differences from the number, kind, and combination of their respective vocal movements. Having described the melodial peculiarities of Speech, and Song, which are the only divisions of vocal expression founded on instinctive indications, let us by the light of our history, endeavor to point out the characteristics of the artificial intonation of Recitative.

The Plainest style of Recitative, for its style varies, is characterized by the following construction.

First. It has no systematic rythmus or musical measure in the progression of melody.

Second. It never gives more than one note to a single syllable; while song sometimes runs several short notes over one.

Third. It employs the protracted radical and protracted vanish and the wave, on long quantities; and occasionally the equable concrete on short ones.

Fourth. Its melodial intervals, or the *discrete* movements of its radical pitch, are of every extent, both in upward and downward transition.

Fifth. It employs the means of time, force, quality, abruptness and intonation.

These are the simple constituents of Plain Recitative: and the following are some of the principles of their application.

The melodial succession variously consists of the monotone, and of other phrases, through every interval of radical pitch.

It makes no systematic distinction between a diatonic groundwork, and the contrasted emphasis of wider intervals, which gives effective power, dignity, and expression to speech: the successions of its pitch being rather according to the promiscuous mingling of song. I have not recognized, in what is called unaccompanied recitative, an application of the doctrine of key; its melodial relationships having in this respect the characteristic of speech. The cadence or full pause is made by phrases of every form, from the monotone, to the rising and falling discrete octave; while the current melody consists of the protracted radical, or protracted vanish, with an occasional rising and falling concrete and wave. All these constituents are so intermingled and arranged by the composer, as not only to suit that caprice, he may choose to call Expression, but also to give that order to the constituents; he may choose to call Melody. If however we give up our belief, upon authority, that Recitative is wonderfully expressive, we may understand, as well as plainly hear, how this supposed variety, founded on wider intervals and waves, with a frequent recurrence of upward and downward skips, and with so many plunging cadences, may, by its constant and violent obtrusions, be shockingly monotonous to the Natural Science of an ear, accustomed to a true vocal expression, under the easy and gratifying variety of cultivated speech.

Such being the structure of Recitative, its expression can have but little resemblance to that of the speaking voice. Comparing its plainest form above described, with the intonation of speech, which it pretends to borrow; its only means of expression on individual syllables, for its current has none, are included under the following heads.

First. The expression of slow and of rapid utterance; and of long and of short quantity.

Second. That of the degrees of force; both as to emphasis and drift.

Third. That of quality; particularly of guttural vibration, and aspiration.

Fourth. That of intonation; by the occasional employment

of the discrete rising fifth or octave, for inquiry; of the downward skip, for positive or imperative declaration; and of the wave of the semitone and the minor third, for plaintiveness. But even these are mingled with unmeaning intervals, and so distracted by them, that like the same intervals in the throat of the mocking-bird, they lose much, if not all their expressive character. Nor indeed are they applied according to invariable rule: for I have heard true interrogative words, intonated with a simple monotone, or ditone; declarative questions with a downward fifth, or octave; and forcible imperatives, with the widest ascending intervals. This, with the 'Little Book' and pencil in hand, was noted at the Opera.

Plain Recitative at once strikes the common ear as very remarkable, and so distinct from speech and song, that its structure, and its character; for it can scarcely be regarded as expressive to a natural ear; must when compared with the structure and expression of speech and of song, give a definite perception of these three vocal functions, and enable us to point-out what is peculiar to each. We perceive, that one cannot assume the character of another, without dropping its own character, and becoming altogether that other: and that definitions which set-forth Recitative, as a musical intonation of speech, or an engrafting of the inflections of speech on song, or of song on speech, are without either clearness or truth. We can further perceive, that as speech never employs the protracted notes, but always the equable concrete, or its modifications, it does not, through this broad distinction, partake in effect, of the character of song or of recitative; while both these, using the protracted notes, are more nearly related; and with slight change do mutually pass into each other. And so it happens, that the singer often gradually passes over the above described Plain Recitative, to the florid execution, by freely introducing all the intonations of song. Hence instead, of this plain construction with its few constituents, he introduces to a greater or less extent, the rising and the falling concrete in all their forms; tremors, notes, waves, and even divisions and shakes: in short, while applying these constituents, under a barred and rythmic

time, he does, in effect, produce the full characteristic of song itself.

Of these three forms of intonation, it thus appears, that Speech and Song, both by construction and effect, are most unlike each other; that even the plainest Recitative, by construction more nearly resembles song, and in its execution by vocalists, most readily runs into it; that Speech has the most extended and delicate powers of expression; since there is in it, the union of a conventional language with an instinctive intonation, and a perfect adaptation of one to the other; that Song, exclusively of words, by the succession of its notes, and concrete intervals, and other forms of intonation, together with quality, quantity, and force, has its *own* peculiar manner of exciting feelings of grandeur, pathos, gayety, and grace; and that Recitative, which, by one of the not unfrequent delusions of perception, was originally introduced, and has since been continued for centuries, as embracing within itself the characteristic expression of both speech and song, does, by this vain effort to join two incompatible functions, really destroy the peculiar and delightful character of each.

Composers may among themselves have framed rules for a conventional meaning in Recitative, to which being long accustomed, they may have come at last to believe them to be the rules of instinctive expression. If those, not under this influence of habit, do sometimes listen with pleasure to Recitative, or *say* they do; is it not, that this vocal Oddity having been invented, or restored in modern Italy; Italy has, on this point, assumed to give law to musical taste; that it is expected at the Opera; and that it is carelessly heard, in anticipation of the succeeding Air? Such associative influences too often pervert our judgment and reconcile us to a vitiated taste. Besides, it is as far, in the present state of the human mind, from being true, in Art, as it is in Government; that an allowed dictatorial authority, except in the saving-energy of a desperate case, is a protection against error and corruption. The Architecture of Italy, with a sort of prescriptive right to direct the world, has in most of its departments, from the old

Roman, downward, done as much violence to the principles of unity, grandeur, simplicity, order, and cautious variety, as the false pretensions of Recitative have done to the true and beautiful system of vocal expression both in speech and song.

After Recitative, by some capricious straining after novelty, was introduced, it became an object with the reflective part of its votaries, as well it might, to find some reason to justify its use. With this view, it was by a strange conceit, classed among the Imitative arts; and its peculiar intonation was supposed to be a refined copy of common speech, raised to the Beau Ideal of vocal expression.

The following free translation of an extract from an article by Marmontel, in the French Encyclopedia of Diderot, under the word *Recitative*, describes this 'theory.' 'When the Italians proposed to give a melody to theatric declamation, the purpose in joining music with it, like that in exalting prose into poetry, was to embellish nature in imitating her. That is, to give to declamation a character more agreeable to the ear, and if possible, more exciting to the feelings than that of natural speech; without however, altering too far, the form of the Archetype; but so ordering the refined imitation, that it might not obscure the purpose and means of the original.' And again; 'If then it is true, that song, like verse in relation to prose, does embellish speech in imitating it, thereby throwing an elegant illusion over its character, we should not reject this additional pleasure of taste; and whoever is endowed with a delicate ear, will not complain, on hearing speech delivered in a singing voice.'

We are sorry to differ from M. Marmontel: and though we may not have that delicate ear, and therefore may have no right to complain, yet with a taste acquired in the school of nature, we cannot approve. And here, notwithstanding an early resolution, only to observe and record, to which however I have not been able always to adhere; I feel myself compelled to offer a transient argument, in dissenting from the unfounded notions on this subject.

The theory of Imitation assumed common conversation,

which it called the 'natural tone;' to be the archetype or pattern. The more deliberate and impressive style of the theater, and of public oratory, was called Declamation; and was the First remove in 'imitation' from the natural tone. This declamation, when Chanted by the voice alone, or with the instrumental company of something like a varied drone-bass, was called Plain Recitative; and its further remove from common speech, and approach towards song, was the Second degree of imitation. Recitative accompanied by instruments, in a barred and rythmic harmony, formed the Third degree of imitation, and a still further remove from the 'natural tone,' or common speech: while Song, or what is called *Air*, was supposed to have the least resemblance to it.

Now, by the light of our history, the reader may perhaps perceive the fallacy of this assumption. Language is a *sign* of the mind, not a copy of it. Common speech then, is the sign of thought and passion, and in no sense of the term, an imitation of them. Declamation is speech itself, in a more impressive use of its constituents. Plain recitative employs some intonations, not used in speech, and makes a false or garbled application of those that are; and consequently is no imitation of it. Accompanied recitative has still greater differences from speech than the Plain, though of similar character and effect. While Air, or Song having its own peculiar use of notes and intervals, with its own peculiar expression, can have no resemblance whatever to speech; and cannot therefore be an imitation of it. Thus we learn that common speech is an original function, planned for itself alone; and to speak figuratively, only copied, if at all, from Nature's secret pattern of its purpose: nor has Nature herself ever copied anything from it. But conceitful man, in trying to beautify, by imitating her as he supposed; at last blundered into Recitative; the original, or even abortive archetype of which is not to be found in the natural voice of all this peopled earth. And if drawn by Plato's First Philosophy from the skies; when, in the Sacred name of Urania, has any imagined audience of the heavenly choir, ever

reported an example of its vocal oddity and monotonous affectation!

Another reason, assumed to justify the use of Recitative, was; that as speech is so widely different from song, in its effects upon the ear; and as the louder sound, and stronger contrast of intonation, together with the peculiar and different kind of expression in song, are much more striking than the 'natural tone,' it was supposed, there should be some intermediate function, partaking of the character of each, to unite their succession, with less violence to the ear. The instances of things, both in nature and art, in favor of this idea of *gradual* transition, are not more numerous than the instances of *abrupt* changes that oppose it; and as no argument can therefore be drawn from this source, we must consider the case in itself.

On the ground then of our history of the voice, we cannot admit, there is the least reason in good taste, or the demands of the ear, for this interposition of Recitative. How does the principle apply to that universal function of Speech, the Equable Concrete, when a gradual vanish leads us *out of* the full and abrupt opening of the radical, and not gradually from silence, *into it?* Do the first notes of song, in a favorite melody, ever require more than their own delightful impression, to introduce them from silence or from speech? Who, in the Church-service, calls for a motley midway of intonation, in passing from prayer and benediction, to the chant and the anthem? And what, in the decent pride of consistency, becomes of this principle of gradual transition, when the voice passes abruptly from silence to the striking peculiarity of this very Recitative; and again, when in an unknown language, it passes from this gibberish, both of words and expression, to the deafening jargon of melody, harmony, and articulation, in the over-strained voices and instruments of a *full* operatic chorus.*

* We had lately an instance in one of our Cities, of what an Italian Opera can play-off upon the ignorance or inattention of an audience; by the first and and second Tenor, and Bass, severally singing and reciting their parts in Italian, German, and French. The next day the amateurs and critics were

The design of this theory of mediation, to prevent the violent contrast between speech and song, has rendered the whole course of the Opera; when not relieved by the occasional variety of the delightful *Aria*, and by passages of exquisite orchestral harmony; a continued monotony, to him whose ear has not been contorted by fashion, and who admits our view of the principles of Drift; for these show that in speech Nature has seemed to guard the ear against the false, and too frequent use of wide and expressive intervals, by making such a use always monotonous and offensive. There are no unnecessary chasms in the designs of Nature, though the works of man are full of them. When therefore he comes to study her purpose in the voice, he will find no gap between speech and song, to be passed by the *Ponticello*; no, the *Ponte-rotto* of Recitative.*

very indignant, at the Troupe-leader's impudence. Strange complaint! when to the good sense of an English ear, the whole in 'choice Italian,' is impudent enough, without adding two other jargons, that nobody was attentive enough to perceive.

* In referring above, to the undistinguishable words and expression of Recitative, in a foreign language; and to the deafening vowels of an Opera-Chorus, I do not so particularly allude to the Italian language, as to that *unintelligible* plain-English, which seems to be the common mother-tongue of so many of its singers. I lately heard in translation, the Oratorio of 'Joseph and his Brethren;' and throughout Solo, Duett, and Chorus; Soprano, Tenor, and Bass, I did not recognize, with the exception of now and then an interjection, twenty words, so distinctly, as to know what they were. They had better have been in Japanese, for there would then have been no vexatious longing for what they pretended to be, and no endeavor to understand them. As to that clashing of Quality, and discord in intonation, the necessary vocal vices of a vociferating crowd; 'Quousque tandem abutêre, Coryphæus, patientia nostra?' When will the Mob-like Chorus of the Opera cease its confounding uproar? For while each and all, in musical strife, are straining both voice and instrument into one time-beaten noise; who has ever heard a smoothly moderated note, or an articulated word from any one of them? This is not the choice of uncorrupted nature in the human ear. It belongs to the whooping savage of an early age. In our own time, it comes from the Composer and the Audience reciprocally vitiating each other's taste. And it only adds another to the unnumbered inconsistencies of the mind and the senses, when in Christian Countries, after weekly returns, in our Churches, of delight at the impressive grandeur and grace of the *subdued* harmony of the Choir; and after once hearing the refined solemnity of the Choral Prayer in *Masaniello*, we can bear to be deafened

From the violence offered by Recitative, to our vocal-habits, St. Evremond long ago formally questioned its claims to the merits of propriety, and taste. This is a very strong reason; for surely, no one ever did recognize or enter-into the expression of this extraordinary intonation, if he had not by the authority, or the daily practice of the Conservatorio, been drilled out of the instinct of a natural ear into a forced belief that it is the only Artistic style for displaying the elevated character of dramatic thought and passion. But this argument, like that against many other things at first very shocking, may be refuted by custom and time. Our objection is drawn from another source. It has been shown, that speech being founded on a universal and identical understanding and practice among mankind, has a system of verbal and vocal signs, for thought, and passion, often indeed perverted and corrupted, but never overruled and changed to a different system: while song, like instrumental music, has a system of intonation altogether its own, for the expression only of what we called Feeling, and totally independent of verbal signs. From a close observation of these distinctions, and a studious search after any system of vocal signs, which for human purposes, might be admissible, we have insisted, that besides these two functions, speech and song, the voice has no other universal means of expression;

by the brazen-racket of a certain red-headed scene in *Norma*, as 'got up' in our Country.

It may be said, 'there is a style appropriate to the Church.' And *so*, it is equally *proper*, that in *every* place music, in its parts, should be *distinctly* heard; its expression *unconfusedly* felt; and the drum of the ear not be torn by its unmerciful violence. But further, the critic tells us, this scene in Norma presents the *true* vocal and military costume, and 'carroty-locks,' of the time and place in which the action is laid. Be it so. Are we therefore in any way, to sacrifice taste to an outlandish costume in sight, or scent, or sound? And because some shouting Celts, like beings of a Hotter clime 'clashed on their sounding shields the din of war,' and are allowed, 'highly to rage, and hurl defiance' against civilized ears upon a modern Stage; how could we blame an Author who, in search of *novelty*, should locate his Opera among a Horde of Tartars, and who, with reference to the dramatic costume, and to the *truth* of his story, should bring his Soprano, Tenore and Basso assoluto; the reader allowing the homely similitude and phrase; to 'wet their whistles' for a Trio, over a steaming cauldron of the usual daintiest-flesh of their country.

that from their separate characters, their uses are not compatible with each other or interchangeable; and that any attempt to institute other signs, for a just expression of thought and passion in one case, and of feeling, in the other, is like an endeavor to create anew the voice and mind of man. Thus our preceding objections are not in any degree drawn, except unconsciously, from a contest of our own personal with a prevailing conventional taste; nor entirely, from the debatable ground, of the violence offered at first to the unaccustomed ear: for we have endeavored to found them upon a survey of the respective means and purposes of speech and song; and thereby to show, that the modern invention of Recitative, which as a 'refined copy of theatric declamation,' was designed to effect a more exalted expression, by engrafting song on speech, is, by the light of analysis, and the test of an unenslaved ear, after all, but a fiction, and therefore by the doom of all fictional philosophy, ought to be a failure.

This conclusion will certainly be considered by the Masters of music, and their world of followers, as highly audacious: but it has been thought upon, much longer with reference to truth, than to opinion; and we appeal from prescriptive prejudice, and the inflexibility of the musical mind, to a liberal and a docile sense, instructed by the history of an inflexible ordination in the uses of the human voice. But notwithstanding all our objections, Recitative will still continue to be a fancied and therefore self-sufficient delight of the Opera; just as the artificial taste for Alcohol and its associate, that Nauseous Weed, will, among craving and restless wanderers in sensation, regardless of the warning and the penalty of disease and death, continue to supply the place of self-contented purposes, in productive occupation, and in educated thought.

We owe the modern creation, or supposed revival of Recitative, in part, to the fatal influence of that vampire of Classic authority, which, while fanning us into a learned and vainglorious stupefaction, has for ages, on more subjects than one, been drawing out the life-blood of our intellectual independence. The ignorance of both the Greeks and the Romans, upon the

subject of the voice, obliged them to describe their limited perceptions, by loose explanation and indefinite metaphor; and we have been contented, in this as in some other of their arts, to take a record of the poverty of their knowledge, as the historic scraps of a system, regarded by the modern scholar, if it was not by themselves, as little short of perfection. The learned world has teased itself into despair, by attempts to discover, wherein consisted the inimitable charm of Greek poetical recitation; and thereby to illustrate the expressive means of that 'melodious language,' which when writers on the human voice shall fully understand their subject, they will admit to be very little more melodious, or as they will then mean, more rythmic than their own. 'Among the Greeks,' says Rousseau; and his classical scholarship and musical-philosophy may well represent the rest in this matter; 'among the Greeks, all their poetry was in recitative.' And again; 'The Greeks could *sing in speaking*, but among us, we must either sing or speak; we cannot do both at the same time.' With such a miraculous physiology, no wonder, there should have been modern altars to this still 'Unknown God' of the power and perfection of ancient speech: nor that Pulci the poet, in reciting his *Morgante Maggiore*, as we are told, at the table of Lorenzo de Medici, should have imagined himself to be the happy instrument of a needed revelation, of the method of Grecian dramatic-recitative, or of Homer's declamatory song.

If there is any truth and consistency in nature; the human voice in its mechanism, its principles, and its uses for thought, and passion, and for the feeling of song, has been the same, wherever these states of mind have been the same. And as the earliest writings, and other records of the earliest nations, exhibit the same respective characters of mind, existing at the present day, we must conclude; if the Greeks did not use their voices, according to the laws of nature, as we acknowledge and fulfil them; they must by our decision at least, have used them improperly; and thus have defeated the intention of those laws. When therefore, in the contemptuous language of classical scholarship, we are told, we cannot speak and sing at the same

time; we, scholars of Nature and inquiry, must say, the Greeks could not speak and sing at the same time.

Notwithstanding a universal confidence in the taste of the Greeks, we cannot believe, they were free from gross and universal faults, in their Art of speech, on which they have left us neither method nor rule: since we know how they violated their own established principles, in some of their boasted, and recorded arts.

The selfish and tasteless schemes of the Statesman, the ostentatious authority, and equal selfishness of the Priesthood, and the inflexible formality of a Ceremonial worship, may, in the Vocal-Ritual, as well as in Temple-Architecture, and in Sculpture, have continued the enormities of some ruder age, or courted a time-serving variety in the fashion of newer faults; all in flagrant, and therefore unconscious inconsistency with their methodic principles of Fitness, Unity, Grandeur, Harmony, Proportion, and Grace. In proof, let us learn how this fitness, and unity, and grandeur were marred, even by the renowned Phidias, in his renowned *Minerva*, by assigning her a labor of strength, not of wisdom, in balancing a victory on her palm; with a sculptured form made up of ivory and gold, surrounded by an enriched and costly farrago of accessory decoration, all suitable indeed to the 'pomp and vanity' of the Priest, and to the ignorant wonder of the Devotee; but to the eye of an uncontrolled Grecian Artist, holding in material, or color, or accessory, or form; no unitizing relations, either of harmony or contrast. Let us learn too, how fitness and propriety were outraged by discordantly perching a statue aloft, on each angle of a Doric pediment; and by striping the immaculate whiteness of an external entablature with some gaudy and dis-gracing paint. In further and still existing proof, let us go ourselves to the celebrated Erectheum, on that all-observed Athenian Acropolis; and bearing in mind the unity, simplicity, order, proportion, and symmetry, which in a Peripteral Temple, impressed themselves, *all at once*, on the eye of the beholder; we must perceive those principles neglected in this unbalanced plan, as if unknown or forgotten; a plan and

superstructure confusing even to us, but to the reflective eye of a Grecian Artist, unbiased by obligation to the priesthood or the people, presenting only the distraction of undetermined entrances, with unconformable fronts, and flanks; of unequal and awkward elevations on a hill-side; and of excrescences, vainly claiming by some trifling merits in detail, to be uniting and co-expressive parts of a self-discordant whole. But we have not yet done with this un-grecian Erectheum. Its Caryatid-portico, if designed as an emblem of Grecian enmity, has by that enmity, betrayed a lapse of excellence in Grecian taste. We still see in columns changed to Caryan women, with the conceit of reeded draperies, how these 'Arts of Taste that civilize mankind,' while leading on to the grotesque, forgot their rules not only of unity, fitness, order and propriety, but of humanity itself; in recording an ungenerous and degrading vengeance to the memory of a fallen foe.

Thus if we weigh the all-but faultless merits of Grecian taste in its own balance, we may, from some overpoise of prejudice, or authority, sometimes find it wanting. On the subject of the voice, the Greeks having no oratorical physiology as we may call it, could have had no well founded or influential rules. We are free therefore to imagine grosser violations of taste in the practice of their Speech, than we find in the choice productions of some of their Arts, which we know to have been generally directed by principles deep-founded and exact. If the history of the voice, contained in this work, authorizes the conclusion, we may rest in a belief, that could we have a dreaming revelation of the manner of their hierophants, orators, players, sophists, street-criers, and school-boys, we would awake to record a chapter of criticism, very much like our fiftieth section, on the Faults of Readers in the nineteenth century.

The style of that vocal perfection which the Roman eulogist, by the privilege of his poetry, figuratively ascribes to the inspiration of the Muse, may, in the chant of the Odeum, the declamations of the Theater, and the recitation of the Olympic Games, have been with the Greeks, a greater departure from the rule of nature, than they sometimes exhibited, in a de-

parture from their high and all-sufficient principle of unity in Material, by the discordant assemblage of gold, and ebony, marble, ivory and wood in their most celebrated statues: or in the violation of their own eternal rules of simplicity, grandeur, unity, decorum, and grace, exhibited in the Erectheum; placed, as it would seem, to make its faults more glaring; placed in 'audacious neighborhood,' beside the all-surpassing Parthenon.

I return from this digression, to remark, that ignorant as we are of the real vocal practice of the Greeks, the reader who has attentively considered and who comprehends the descriptions in this essay, will be satisfied to conjecture for himself, what they did if it was wrong; and to decide what it was, if they knew, and did what is right.

If then Signor Pulci did delight the adulated and munificent Lorenzo, by the recovery of some lost conventicle or canting tune, in vogue with the ancient Altar and the Stage; it might allow the conjecture, that some Recitative-corruption of speech had come down by tradition from Homer, or Tyrteus, or was in latter days, by some capricious influence, imposed upon the servile ear: just as many of the laws of musical expression are in this generation, overborne with like distortion, by the inveterate dogmas of the composer, the masked tyranny of fashion, and the consenting slavery of mankind.*

* At an early stage of these inquiries, I collected a few materials on the subject of Greek Accent: and then contemplated subjoining to this essay, some remarks upon it. But perhaps the obscurity, inconsistencies, and meager philosophy of this worried topic of classical heresy and faith, are now sufficiently apparent, by the light of our preceding analysis. The self-delusion of national, like that of personal vanity, are peculiar to no age or people: and one can see about him every day, enough of the boast of empires, and of men, to make him scrutinize the rolls of fame, blazoned by the same genus of vainglory and of credulity, two thousand years ago.

We know all the stories about barbarian ambassadors being delighted with the music alone, of a language they did not understand: and of that universal acuteness and 'proud judgment of the ear,' which made the Athenian herb-women and porters speak with all the purity of the Academy. Yet we should have other proof than the report of grammarians: and should find them writing with more fulness and precision, on a subject they are said to have understood so well, before we can believe, that in this matter, the Greeks were at all

HERE I conclude the cursory view of the physiological functions of Song and Recitative: having avoided therein, every thing like a practical application of the subject. Some one better qualified than myself may be disposed to prosecute the inquiry. In the first part of this work, the vocal signs of expression in speech are set-forth by an elementary description of their particular forms. An analysis of the forms of expression in Song, by the light of that description, and according to the hints here thrown-out, would be interesting, and might be successful. Nothing could give me more pleasure than to assist in its development. But this would lead me from some other designs of duty; and I have too impatient a perception of the wasted experience, and profitless logic, which daily present themselves in the changeful errors of my Profession, not to desire to use in its service, a Method of Philosophy which I hope will be found to have been effectual here.

For reasons that are known to more than to myself, but which the public need not at present know, I laid aside a Prac-

superior to ourselves; and if they did 'speak and sing at the same time,' that they were not, when we except the singing-speech of the Quakers, even below us, in the proper uses of the voice.

If one should be even disposed to believe in the vocal perfection of the Greeks, through any other than their own testimony, he might well question the authority of their Roman eulogists: since they themselves, the pupils of the Greeks, display no better analysis and system in their institute of elocution. We may fairly estimate their discrimination, when with the same pen that deals out the extravagancies of praise upon the oratorical action of their masters, they gravely give us, as proof too of their own nicety in vocal matters, the story of one of their famous orators having occasion for a Pitch-pipe, to enable him to recognize his own voice, and affectedly to govern his melody, through the more acute perceptions of a slave, who now and then blew this little regulating trumpet at his elbow!!

Should I be obliged to hold an opinion upon the subject of ancient accent; the *fixed* appropriation of an acute, grave, or circumflex movement of the voice, to individual syllables, being utterly inconsistent with a proper or elegant system of intonation, would induce me to believe; the Greeks and Romans did always mean *stress* alone, by their idea of the accentual function: but had connected with it a crude theory of pitch, formed perhaps out of some fragments of Egyptian, or Eastern science, or fancy; which Pythagoras, or whoever imported them, did not thoroughly understand.

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